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MARCH 1, 1952

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March 1, 1952

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Lava Seated Owl found at the north end of Sauvie's Island in the Co- lumbia River Valley. From the ex- hibition "Prehistoric Stone Sculp- ture of the Pacific Northwest" at Portland Art Museum in Oregon, see page 7	Cover
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NEXT ISSUE

Feature for March 15 will be the
invitational annual at the University of
Illinois, staged in conjunction with the
university's Festival of Contemporary
Arts which is now under way.

Also scheduled for coverage at the
same time are a Kandinsky exhibition
which opens in Boston March 25 prior
to a tour of the country, and another
big-money Florida exhibition, the In-
ternational at Lakeland.

New York will supply several im-
portant stories, among them the Du-
champ clan's joint exhibition (at Rose
Fried Gallery), two assemblages of mod-
ern French masters (at Perls and Janis
galleries), and another appearance (at
Downtown) by that hardy perennial,
Ben Shahn.

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March 1, 1952

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LETTERS

NSS Protest: De Marco Out

To the Editor:

After long and careful deliberation I feel impelled to make a statement about the letter which was published under the name of the National Sculpture Society for the protest against the recent exhibition of sculpture of the Metropolitan Museum.

My participation with the committee of protest was not based on making of it a political issue, but rather to start an artistic controversy having for scope the clarification of some problems confronting sculpture today.

I do sincerely regret having seen the controversy go along a line which was not my intention. In view of the fact that I now understand better the content and implication of the letter, in all fairness to myself and my beliefs, I wish it to be known that I do not want to be identified with it any more.

The letter was read aloud to me and I endorsed it. If I had seen it in print and had time to study and digest it, I never would have endorsed it as written.

My conviction is that sincere art of any tendencies if executed well with the necessary amount of sensitiveness and emotional content, regardless of the race, creed, national origin or political opinions of its creator, is good art.

JEAN DE MARCO
New York, N. Y.

NSS Protest: 1st V.P. Objects

To the Editor:

... I enclose herewith a copy of my letter of January 31, 1952, addressed to the Council of the National Sculpture Society before the protest of the Special Committee had been sent to the Metropolitan Museum.

If you feel that the publication of this letter would do anything to counteract the harm done to the Society by the action of its special committee, I should be glad to have you use it in your columns.

"Gentlemen:

"I believe that the circulation of the letter of protest in regard to the current exhibition of sculpture at the Metropolitan Museum of Art is a most dangerous mistake, sadly damaging to the cause of good sculpture which we seek to advance. It might even bring about a schism within our membership that would end the useful life of the National Sculpture Society.

"Various views concerning 'modern art' may be held by the members, since election to the Society is based on merit of work executed and entails no surrender of independence of thought. The letter in question, appearing as it does on the National Sculpture Society letterhead, implies that the entire membership subscribes to the ideas expressed therein. I do not believe that any group within the Society has the right to speak for the whole in a matter as controversial as this.

"My chief objections to the protest are as follows:

"1. I am opposed to the method of direct attack by artists upon an art institution which is making an effort, however misguided, to encourage contemporary art. The direct attack can only antagonize the institution and discourage all similar efforts. Instead, help and counsel, rather than negative criticism, should be offered.

"2. The protest has too angry and emotional a tone. I believe that its basic argument is false; the sweeping statements could not possibly be substantiated by any proof founded on history or logic. When they are given the importance of an official declaration by the National

Sculpture Society they lay us open to justifiable criticism and ridicule on the part of the press, and alienate many who might otherwise be our friends. Persons I know who are averse to 'modern art' have been so contemptuous of the letter that they have refused to dignify it by a response.

"3. Even if the ideas expressed were true in every detail, it would be undignified for any professional society to publish them in a form so inadequately studied. The language is ambiguous and wandering; the phraseology poor, and a number of words have been flagrantly misused.

"It is my earnest hope that this whole matter may be recognized as a grave error in judgment and that it may be dropped at once before it brings further disgrace upon our Society."

WALKER HANCOCK
1st Vice President
National Sculpture Society
Philadelphia, Pa.

NSS Members Disavow Protest

To the Editor:

As members of the National Sculpture Society we wish to go on record as opposing the statement of protest sent by our Society to the Metropolitan Museum of Art concerning the current exhibition of sculpture.

The statement was not circulated among the membership before it was distributed to the public. The undersigned had no opportunity to examine the letter before it was publicized.

We feel that the statement of protest was discourteous, and harmful to the best interests of American sculpture.

JAMES EARLE FRASER
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PAUL MANSHIP
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CLEO HARTWIG
RUTH NICKERSON
MITCHELL FIELDS
CESARE STEA
ALEXANDER STOLLER
THOMAS LO MEDICO
JEAN JUSCO

Same Issue: Another Stand

To the Editor:

With reference to the attack made by the National Sculpture Society on the recent exhibition of American Sculpture held at the Metropolitan Museum of Art, particularly against the awards, The Federation of Modern Painters and Sculptors, Inc., wishes to make known its stand in the widespread controversy.

For the 12 years of our existence as a society, we have concerned ourselves with matters relating to modern art. Freedom of individual expression, high esthetic standards, art free of politics and dedicating itself to cultural development, impel us to protest the slanderous and distorted letter written by the National Sculpture Society. Deliberately they have confused the issue of modern art by ex-

traneous and scurrilous political implications.

"The decadent art of today" best describes the National Sculpture Society itself. Feeble imitations of pseudo-classical styles have never made a living art at any time.

THE FEDERATION OF MODERN
PAINTERS & SCULPTURES, INC.
PAUL MOMMER, President
New York, N. Y.

Whitewash

To the Editor:

My opinion, after being one of the seven jurors who awarded \$18,000 in prizes at the Terry Art Institute exhibition in Miami [see page 10], is that artists who did not enter paintings are dumb.

The seven jurors found the show was conducted on the most ethical lines. Rumors that the institute was "trying to get rich" proved ridiculous.

The Terry Art Institute is a non-profit organization which engages in many charities. Mr. and Mrs. E. B. Terry, heads of the institute, are both independently wealthy and are more interested in giving away money than raking it in.

There were hundreds of excellent paintings among the more than 2,500 submitted, and every state except South Dakota was represented, as well as territories of the United States and a few foreign countries.

Some big New York names appeared, but many leading New Yorkers did not send entries. One wonders why. Couldn't they use \$5,000?

COPELAND C. BURG
Chicago, Ill.

Beef, Bernini & Bears

To the Editor:

My beef is not with the ART DIGEST, but I do have what I consider a legitimate beef.

I have a nice collection of reject slips from some of the better shows. I have, though less, a few programs with my pictures listed.

I don't believe in copy work, and do not copy others' work, and yet this seems to be one of the best ways of breaking into shows.

I read a lot. I look at a lot of pictures, and when an obvious copy turns up as "a writhing winged horse in a network of baroque curves—the conclusive rhythms being close in spirit to Bernini or Mag-nasco" [see DIGEST, Feb. 1, p. 18], I wonder why try to be original.

Robert Goodnough's *Number 4* (Pegasus) is close in spirit, but not as much to Bernini as to Delacroix... who has already done *Number 4* (Pegasus), only he called it *An Arab Rider Attacked by a Lion*. For a quick comparison, try The Pocket Book of Great Drawings, plate 58, opposite page 96. The outline could be a tracing.

I think the next picture I send to an exhibit will be taken from a calendar at my barber's. It shows two bears breaking into a camp. One is sitting in a canoe slapping a trout from the stream. The other is.....[sic].

SYDNEY K. EATON
Chehalis, Wash.

Comment Favorable

To the Editor:

Thank you so much for the wonderful story you did on our storeroom show [DIGEST, Feb. 1]. We have had a great deal of comment on how interesting the article was.

MRS. CHARLES GRACE
The University Museum
Philadelphia, Pa.

The Art Digest

A New Low in Controversy



Controversies on artistic questions are normal and inevitable in a period like ours of divergent philosophies. It is healthy to have such controversies aired, for they help clarify issues. But the recent letter circulated by certain members of the National Sculpture Society attacking the Metropolitan Museum's exhibition, "American Sculpture 1951," is something else again. By injecting false and inflammatory political issues and by broadcasting the letter to several thousand prominent individuals outside the art world and unfamiliar with the facts, these Society members have hit a new low in controversy.

The Society is one of the most conservative in the art world, its membership including most of our leading traditional sculptors, the men who receive practically all the large public commissions. It is also one of the richest: its last yearbook lists assets of \$296,398 and additional funds of \$337,000 on which it receives income, or a total of \$633,398. It has a number of younger and less conservative members, but unquestionably the majority do not like the liberal and advanced tendencies which made up about half the Metropolitan Museum's exhibition. At the Society's regular meeting in early December, following the announcement of the Metropolitan's awards, a protest was decided upon.

But the actual form the protest took was the work of a small group, extremely reactionary both politically and artistically, which is now in control of the Society. Aside from the relatively few members who were on the five-man committee which drafted the letter and the Council which approved it, the members at large were given no chance to read the letter until they, along with thousands of other recipients, received it in the mail. At the time that the committee's chairman, Donald De Lue, sent the signatures to the Metropolitan Museum and released them to the press, only 83 of the Society's 230 sculptor members and fellows, or a little more than a third of the whole, had signed the letter. Written protests by members had remained unanswered. In other words, this statement purporting to uphold the values of democracy was put across entirely undemocratically.

The letter itself is an extraordinary example of confused ideas and turgid language. It begins as a protest against the makeup of the three-man Jury of Awards, José de Creeft, Jacques Lipchitz and Henri Marceau, and the awards they made; but it then launches into a general denunciation of the exhibition itself, the "Modernistic Movement," the alleged plans of the modernists to take over control of the Metropolitan Museum and its \$100,000

purchase fund for sculpture, the dangerous effect of the exhibition on school children, the teaching of art in schools and colleges, where it seems "the students are being systematically indoctrinated in the philosophy of imaginative anarchy in the creative arts," the alleged psychopathic character of modern artists, and the alleged link between modernism and totalitarianism. Seldom has such a document been issued in the name of a supposedly responsible art organization.

Bigoted Attack

To anyone not blinded by prejudice it is obvious that the Metropolitan's exhibition was a sincere attempt to represent the chief tendencies of contemporary sculpture from conservative to advanced. Three of the six members of the Jury of Admission and one of the two sculptor members of the Jury of Awards are fellows of the National Sculpture Society, and 23 of the 101 sculptors included are fellows or members. When James Earle Fraser, past president of the Society, was unable to serve on the Jury of Admission, at his suggestion another fellow and past president, Cecil Howard, took his place. The exhibition was selected from the work of almost 1,100 sculptors who submitted some 5,000 photographs. But the authors of this letter are so far to the right that to them practically all sculpture outside their own narrow viewpoint is "left-wing" and "modernistic." Like most reactionaries they fail to understand that what used to be the modern movement has become a broad stream that includes many individuals and schools of a wide diversity of viewpoints. By blanketing such individuals and schools as "a left-wing art group which has grown from an object of ridicule to a menace in the art world," the writers reveal their extreme bias. Their bigoted attack on a large proportion of their fellow sculptors is sufficient evidence that they are not actually interested in democracy in the art world, but in control by themselves and exclusion of others of differing views.

But such artistic misrepresentations are far less serious than the political issues injected by the authors. In their statement and its covering letter, "modernistic" art is linked with totalitarianism, and is said to "endanger the fundamental freedom of our work and national life" and "the whole philosophy of national normalcy"—whatever that may be. Speaking of totalitarianism, by which it evidently means communism, the statement says that "in every country which fell a victim to this insidious ideology, Modernistic art proved a most effective vanguard." In a subsequent letter to the Whitney Museum, Mr. De Lue even makes the astonishing statement that "the Modernistic Movement" was supported by Russia, "which was anxious to take advantage of the confusion and dissension it created."

This is of course the reverse of the historical truth. Like other manifestations of individualism, modern art has been ruthlessly suppressed by totalitarian regimes, both communist and

fascist. The Soviets began to suppress it as early as 1921—31 years ago. In the Soviet Union and later in its satellites, the only kind of art permitted has been "socialist realism," glorifying the state and communist ideals in a completely naturalistic, conservative style. It is a matter of historic record that in the suppression of artistic freedom in both Russia and Nazi Germany, academic artists played an active role in aiding and abetting the political powers. As to the supposed "support" given by the Soviets to modernism in democratic countries in order to create "confusion and dissension," the truth is that official communist criticism—the only kind allowed in the U. S. S. R.—has for years consistently condemned modern art as "bourgeois," "decadent" and "formalistic." Even Picasso, the most prominent painter member of the communist party, has long been a target for communist criticism; the party appreciates the prestige of his membership but is actively hostile to his art. As *Pravda* said in 1947: "It cannot be tolerated that side by side with socialist realism we have still existing a co-current represented by worshippers of bourgeois decaying art who regard as their spiritual teachers Picasso and Matisse, cubists and artists of the formalist group." As to the leaders of the more advanced schools in the democracies, it is well known that they represent a wide variety of political beliefs, if they have any at all. Far from there being any affinity between advanced art and totalitarianism, the opposite is true: artistic freedom, experimentalism and diversity are products of democracy, and fundamentally opposed to authoritarianism. To say that by creating "confusion and dissension" they lead to totalitarianism is like saying that free speech produces dictatorship.

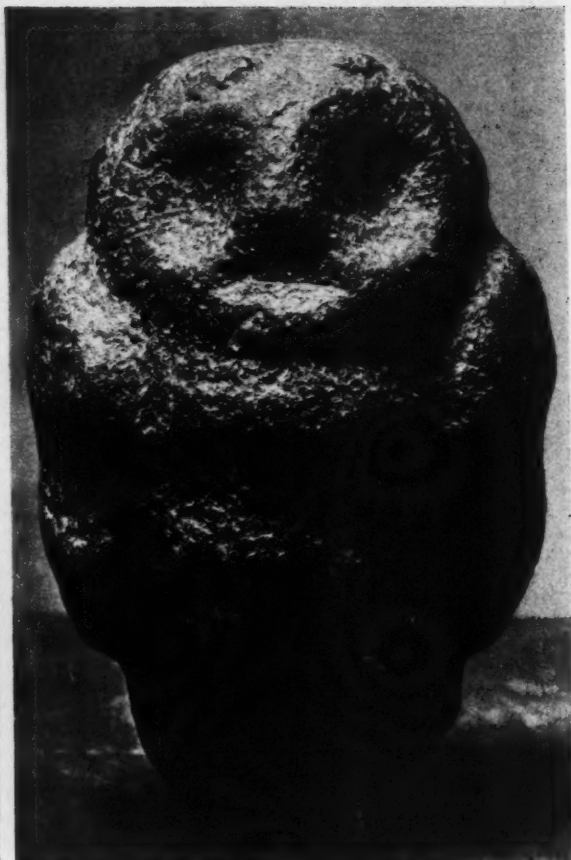
Echoes of Totalitarian Tactics

Such distortions of historic facts for propaganda purposes are a curious echo of the tactics used by communist and Nazi propagandists in attacking modern art and, as Aline Louchheim has pointed out in *The New York Times*, there are interesting parallels between the ideas and even the language of the committee's letter, and official statements on art by Hitler and Kamenov. In a day when freedom of thought and expression are threatened by reactionary elements more than ever in our recent history, this injection of false political issues into an artistic controversy and broadcasting them to an uninformed public is a despicable action. That even its authors may now have some misgivings, following the unfavorable reaction in the press and the art world, is indicated by their recent attempts to back water by saying that they used "left-wing" in an artistic and not a political sense, and even by accusing the press and the two museums which issued replies of introducing political connotations.

The committee sent the letter to 4,700 individuals "who are leaders in every

[Continued on page 27]

*Lloyd Goodrich, associate director of the Whitney Museum, is chairman of the Committee on Government and Art.



"Certainly of respectable antiquity . . ."

Above left: HUMAN HEAD MORTAR, Columbia River Valley, Sauvies Island

Above right: STANDING OWL, Columbia River Valley, Dalles-Celilo Falls

Below left: HUMAN FIGURE WITH BOWL, Fraser River area

Below right: MORTAR WITH OWL HEADS, Columbia River Valley, Dalles-Celilo Falls



ART DIGEST

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COLUMBIA RIVER VALLEY PREHISTORIC SCULPTURE: *Mountain Sheep Head* (LEFT), *Bird Mortar* (CENTER), *Standing Owl* (RIGHT)

PORTLAND FURTHER DEMONSTRATES MAN'S SENSIBILITY

Out of the Pacific Northwest this month comes a new chapter in cultural history, a chapter which reveals the existence in that vicinity of a powerful, prehistoric stone art, virtually unknown until now, yet "unmatched in size, scope and aesthetic quality among Indian arts of the United States." This discovery, result of a three-year study conducted by the Portland Art Museum, will be brought to the attention of the public in a significant exhibition titled "Prehistoric Stone Sculpture of the Pacific Northwest" and scheduled to open at the museum March 11.

For its show, which remains on view through April 18, the museum has brought together about 100 objects shaped by pre-white-contact Indians of a stone age culture in the Columbia River Valley. Picked from among thousands of similar stones weighing untold tons, the assortment to be displayed includes utilitarian pieces (mauls, pestles, mortars and clubs) as well as pure sculptures of human and animal forms, probably of religious or ceremonial origin. These massive items are examined by Dr. Paul Wingert in an illustrated catalogue.

Though studying a culture which originated in the Northwest, Portland was led far afield in its search for material. Private collections were ransacked. So were Eastern anthropological museums (among them the Smithsonian, and the Peabody Museum of Natural History at Yale) to which some of the sculpture found its way during the past 70 years. Other objects were supplied by Northwestern institutions.

Yet, as Portland's director, Thomas C. Colt, Jr., points out in his foreword to the show's catalogue, most often the

search for stone objects led "to the main and still principle source (as white civilization knows it)—the farmers of the basin who still plow up the objects; the boatmen, hikers, dyke and road builders who still find them; and the 'rock hounds' (amateur geologists), amateur archaeologists and collectors of relics who for four generations have dug at Indian camp sites, seeking out, assembling and preserving the objects."

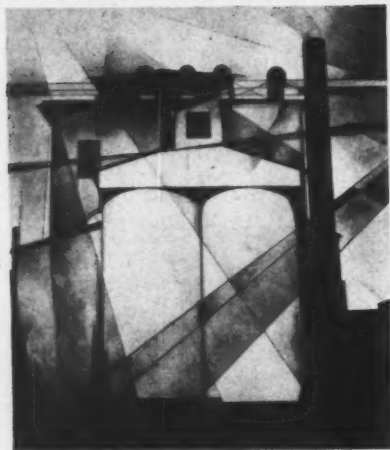
Hewn out of lava, bone, volcanic tuff and stone, occasionally marked by vestiges of paint, these carvings, as Portland comments, "are certainly of respectable antiquity." Their exact age is unknown; but they are labeled "pre-historic" because, as Colt notes, the term "pre-historic" differentiates this sculpture "from that of the classic and historically documented Pacific Northwest Indian arts, of which it was likely the forerunner." Elsewhere the museum explains: "Certainly [these sculptures] ante-date the memory of Indians living here when the first white men arrived and there is good reason to believe that at least some of the sculptures are as much as 1,000 years old."

Though geographically focusing on the Columbia River Valley area, the actual scope of Portland's study is broader. In the Columbia Valley itself, "sub-styles of fairly clear definition" were discovered. But along with the southern (or Columbia Valley) region, northern areas (Puget Sound and Fraser River) are characteristically represented in the show with pieces related to—though patently distinct from—those of the south. "Columbia Valley style," the museum points out, "is distinguished from the northern style by

a greater degree of abstraction and a more vigorous sculptural expressiveness. The art of the north tends to be realistic and narrative or dramatic in motivation. Compared to that of the southern area, it tends to be less imaginative in its handling of human and animal forms and more rigidly bound by the dictates of a firm tradition."

But some traits are common to both north and south. Wingert observes: "With few exceptions [all of] these sculptures have a boldness or massiveness of scale, regardless of their size, and a remarkable simplicity and directness of expression . . . the fashioning of a tool, an implement, or a sculptured form must at times have been a long and arduous process. But it made for breadth and massiveness of conception and execution. The majority of Northwest stone sculptures show an accomplished style and technique which could only result from a long tradition."

The significance of this art form, which Portland now presents "in further demonstration of the sensibility of man" is pointed up by Wingert's concluding remarks for the catalogue. "Of the early Indian stone art north of Mexico," he observes, "that of the Northwest equals and often surpasses in its variety of types and designs and in its technical and aesthetic achievements that of all other areas." And finally he predicts: "While further archeological excavations in many parts of the United States will undoubtedly add considerably to the present knowledge of this comparatively early horizon . . . the art of the Columbia River Valley will retain its position as one of the most accomplished and important of early American Indian arts."



CHARLES DEMUTH: *My Egypt*



MARSDEN HARTLEY: *Portrait of Ryder*

MARK TOBEY: *Threading Light*



CRITICS: THEY KNOW WHAT THEY LIKE

What is probably the most committal show of many New York seasons—a show of American paintings picked by the art critics of seven publications—opened recently at the Wildenstein Galleries where it remains on view to March 22. To make up the show's total of 70 paintings, the art staffs of the *Digest*, *Art News*, *Life*, *Magazine of Art*, *The New York Herald Tribune*, *The New York Times*, and *Time* each submitted a list of 10 selections. The resulting *mélange*—in which paintings are grouped under the sponsoring publication's placard—will benefit a special Whitney Museum purchase fund, to be spent within the year for works of living American artists. Admission to the show is 30 cents; the catalogue is \$1.

Sources for the paintings in this show are about evenly divided between museums, on the one hand, and private collectors and galleries on the other. In all, 18 museums lent paintings, the Whitney taking the lead with seven loans, the Museum of Modern Art following up with five, the Phillips Memorial Gallery in Washington next with four, and the Metropolitan Museum and Addison Gallery at Andover next with three apiece.

Besides museums, a total of 27 collectors and galleries provided paintings for the show.

As for artists, the show actually includes paintings by 51, with an additional two (Sigmund Menkes and Peter Blume) mentioned as original—but unobtainable—selections. Fifteen artists appeared on more than one list. Of these, 12 are represented in the show more than once.

Biggest concentration of votes in the show went to Marin (five paintings). Davis is represented three times and so are Hartley and Feininger. Hopper is also represented with three paintings, two of which were picked twice. (His name, however, appears seven times in the catalogue, with *Time* mentioning it three times.) The show includes two paintings apiece by Gorky, Knaths, Shahn (one of the two, *Vacant Lot*, received three votes), Tobey, Wyeth, Weber and De Kooning (who received an additional mention for a painting not available for the show). Bellows is represented once, mentioned three times; and MacIver's *Venice* appeared on two lists, as did Demuth's *My Egypt*.

Despite concurrences, the show gives an impression of almost total discord among the critics. Selections range from such hangovers of the 19th century as Eakins, Ryder and Homer, through Ashcan apostles Glackens, Luks, Sloan and Prendergast, and chronologically up to a realist like Wyeth, a semi-abstractionist like Shahn or Rico Lebrun, a post-Mondrian advocate like Glarner, and abstract expressionists like Pollock and Baziotes. In between, there is even room for a few artistic sports—a Stettheimer, a Matthew Barnes, an Arnold Friedman. Herewith, the selections:

Art Digest:

Stuart Davis: *For Internal Use Only*, 1945. (The Miller Company, Meriden, Conn.)

Arthur Dove: *Sand Barge*, 1930. Phillips Gallery.

Lyonel Feininger: *Bridge V*, 1919. Philadelphia Museum.

Arshile Gorky: *The Bethrothal II*, 1947. Whitney Museum.

Marsden Hartley: *The Wave*, 1940. Worcester Museum.

Hans Hofmann: *Magenta and Blue*, 1950. Whitney Museum.

Karl Knaths: *Number Zero—"Adam,"* 1948. Albright Gallery.

John Marin: *A Southwester*, 1928. Downtown Gallery.

Ben Shahn: *Italian Landscape*, 1944. Walker Art Center.

Mark Tobey: *Threading Light*, 1942. Museum of Modern Art.

(Originally chosen: Willem De Kooning, *Woman*, 1949.)

Art News:

Hyman Bloom: *The Harpies*, 1945. George C. Kennedy.

Arnold Friedman: *The Quarry*, 1946. The David Porters.

Lee Gatch: *The Flame*, 1951. Addison.

Marsden Hartley: *Portrait of Ryder*, 1938. The Milton Lowenthal.

Franz Kline: *Painting*, 1951. Egan.

Walt Kuhn: *Dragoon*, 1947. Mrs. Walt Kuhn.

Alfred Maurer: *Abstract Heads*, 1932. B. Schaefer Gallery.

Jackson Pollock: *No. 25*, 1951. Parsons Gallery.

Florine Stettheimer: *Sun*, 1931. Pavel Tchelitchev.

Mark Tobey: *No title*, 1951. Willard Gallery.

Life:

George Bellows: *Elinor, Jean and Anna*, 1920. Albright Gallery.

William Congdon: *White Naples*, 1949. Abbott Kimball.

Lyonel Feininger: *Glorious Victory of the Sloop "Maria,"* 1926. City Art Museum, St. Louis.

Morris Graves: *Time of Change*, 1943. The Dan R. Johnsons.

Edward Hopper: *Early Sunday Morning*, 1930. Whitney Museum. (Also picked by *Magazine of Art*.)

Loren MacIver: *Venice*, 1949. Whitney Museum. (Also picked by the *Times*.)

John Marin: *Cerulean Sea and Isle*, 1923. Mrs. Sam A. Lewisohn.

Albert Pinkham Ryder: *Macbeth and the Witches*, 1890/1908. Phillips Gallery.

Grant Wood: *Daughters of the Revolution*, 1932. The Edward G. Robinsons.

Andrew Wyeth: *Wind from the Sea*, 1947. Charles H. Morgan.

Magazine of Art:

Matthew Barnes: *High Peak*, 1936. Museum of Modern Art.

William Baziotes: *Phantasm*, 1950. Kootz Gallery.

Stuart Davis: *House and Street*, 1931. Whitney Museum.

Louis Michel Eilshemius: *The Suicide*, 1914. Mrs. Louis Nevelson.

Fritz Glarner: *Relational Painting—Tondo No. 6*, 1948. The Henry Clif-fords.

Arshile Gorky: *Agony*, 1947. Museum of Modern Art.

Balcomb Greene: *The Magistrate*, 1951. B. Schaefer Gallery.

Karl Knaths: *Autumn Leaves*, 1948. Brooklyn Museum.

Willem De Kooning: *Collage*, 1950. Janis. Georgia O'Keeffe: *White Canadian Barn No. 2*, 1932. Stieglitz Collection, Metropolitan Museum.

New York Herald Tribune:

Stuart Davis: *Ursine Park*, 1942. I. B. M. Charles Demuth: *My Egypt*, 1927. Whitney Museum. (Also picked by the Times.)

Joseph Hirsch: *Nine Men*, 1949. Dallas Museum.

Jack Levine: *The Humanist*, 1951. Downtown Gallery.

John Marin: *Movement Sea and Rocks—Cape Split, Maine*, 1951. Downtown.

Abraham Rattner: *April Showers*, 1939. The Roy Neuberger.

Joseph Stella: *Brooklyn Bridge*, 1917/18. Yale University.

Franklin C. Watkins: *Angel Turning the Pages of a Book*, 1944. Phillips.

Max Weber: *Guitarist*, 1945. I. B. M. (Originally chosen: Sigmund Menkes, *Repose*; Edward Hopper, *Dawn in Pennsylvania*.)

The New York Times:

Russell Cowles: *Web of Night*, 1947. Kraushaar Galleries.

Lyonel Feininger: *Viaduct*, 1920. Museum of Modern Art.

William Glackens: *Annisquam*, 1914. Kraushaar Galleries.

Edward Hopper: *Night Hawks*, 1942. Chicago Art Institute. (Also picked by Time.)

Willem De Kooning: *Excavation*, 1950. Chicago Art Institute.

Leonid: *Normandy Cliffs*, 1951. The R. Kirk Askew, Jr.

John Marin: *Boat, Sea and Rocks*, 1943. Anonymous loan.

Maurice Prendergast: *The Swans*, 1916/18. Addison Gallery.

Vaclav Vytlacil: *Woods Interior*, 1949. Phillips Gallery.

Max Weber: *Winter Twilight*, 1940. Santa Barbara Museum.

(Originally chosen: Peter Blume, *The Rock*.)

Time:

Charles Burchfield: *The Coming of Spring*, 1917/43. Metropolitan.

Thomas Eakins: *Mrs. Edith Mahon*, 1904. Smith College.

Marsden Hartley: *Mount Katahdin, Autumn, No. 1*, 1939/40. University of Nebraska. (Also picked by Life.)

Winslow Homer: *Driftwood*, 1909. Dr. and Mrs. Samuel Emlen Stokes.

Edward Hopper: *New York Movie*, 1939. Museum of Modern Art.

George Luks: *The Spielers*, 1905. Addison Gallery.

John Marin: *Sun, Isles and Sea*, 1921. Downtown Gallery.

Ben Shahn: *Vacant Lot*, 1939. Wadsworth Atheneum. (Also picked by Magazine of Art and the Times.)

Joan Sloan: *Backyards, Greenwich Village*, 1914. Whitney Museum.

Andrew Wyeth: *A Crow Flew By*, 1949/50. Metropolitan Museum.

(Originally chosen: George Bellows, *Stag at Sharkey's* and *Picnic*; Edward Hopper, *Dawn in Pennsylvania*.)

March 1, 1952



LEON GOLDIN: *Still-Life*

HUNDREDS SUBMITTED, 86 ACCEPTED

A jury composed of artists elected by members of the San Francisco Art Association this year accepted only 86 works from among hundreds submitted for the 71st SFAA Annual. The show is on view at the San Francisco Museum of Art to March 23.

Prizewinning paintings and sculptures in this SFAA annual are predominantly abstract to non-objective. But more representative work is also included in the honor group. Leon Goldin's *Still-Life*, winner of the \$300 H. S. Crocker Company 1st award in painting, retains traces of visual fact. And honor paintings by Louis Siegfriest and Paul Shumaker are expressionist. Aside from

the above-mentioned prize to Goldin, biggest honors in the show went to Ralph du Casse (\$300 Anne Bremer Memorial Prize for painting) for a non-objective oil titled *Recumbent*, and to James Lee Hansen (\$300 SFAA Emanuel Walter Purchase Prize) for a bronze titled *The Huntress*. For a complete list of prizes, see page 24.

Jury of selection for painting comprised George Harris (chairman), Lundy Siegfriest, Franz Bergmann, Nell Sinton and Laura Jane Wolf, with Harris, Siegfriest and Bergmann acting as painting awards jury. Jury of selection and awards for sculpture comprised Sargent Johnson, Elah Hays, and John Haley.

JAMES LEE HANSEN: *The Huntress*



ADALINE KENT: *Desert Queen*



TERRY'S BIG-SCALE BUSINESS: A BONANZA IN MIAMI

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Following is a breakdown of the \$13,000 top prize money in the national open show of the Terry Art Institute, Miami, Florida. All seven awards are purchase prizes:

Philip Evergood, Bellport, L. I., N. Y., for *Happy Entrance*, \$5,000.
 Ellis Wilson, New York, N. Y., for *Fisherwoman*, \$3,000.
 Antonio P. Martino, Philadelphia, Pa., for *Winter*, \$1,500.
 Francis Chapin, Chicago, Ill., for *Family Affair*, \$1,200.
 George J. Kachergis, Chapel Hill, N. C., for *Blue Still-Life*, \$1,000.
 Clara McD. Williamson, Dallas, Tex., for *Drought Ration*, \$750.
 Lundy Siegfried, Oakland, Cal., for *Summer Night*, \$500.

A Juror's Verdict

MIAMI: Terry National Art Exhibit, which has caused a nationwide stir in art circles, is on view through March 2 in Miami's huge Dinner Key Auditorium where it will meet the same public that saw earlier horse and boat shows.

The magnitude of this open exhibition and its cost (probably \$85,000, which includes miles of portable walls to be stored for the 1953 National) are matched by the highest award total in the history of bigtime U. S. nationals, \$13,000 plus a number of "special" prizes and purchases, and the challenging \$500-a-day door-prize credits that must be spent in the purchase of work on view during the eight-day display.

Although the big cash prizes went to seven artists, the work of others who remained in prize running to the end undoubtedly will be purchased. At least one in every 10 of the 2,555 paintings on view (1,200 others were withdrawn due to misunderstandings) figures in the total honor list of 274.

Obvious to the jury of award, however, was the fact that too many top-flight painters sent second-rate pictures, and that too many artists in all parts of the country are turning out bad abstractions. So poor were the latter, in fact, that in spite of constant recall of such canvases by the jury, only semi-abstractions won through to big money awards. Paintings by good artists not well represented received little encouragement, and the prize list held some surprises.

What should concern the U. S. art world, however, is not so much the prize giving as the character of the show itself. For the first time in a big national (47 States are represented with only South Dakota absent) sales are a prime objective. A commission of 20 per cent is charged and all proceeds from this source go to Variety Children's Hospital.

Apart from its sales angle, Terry National scores another "first." As an exhibition it is unique because it gives the public an opportunity to see for itself not only what the jury chose, but what it did not choose. By keeping together as a nucleus the 274 honor paintings (a number comparable to the total in many a national) it sets up a show within a show.



PHILIP EVERGOOD: *Happy Entrance*

Except for six "special award" \$25 Defense Bonds, all honors were conferred by the jury. Among the honorable mentions (\$25 Defense Bonds) are such well knowns as Revington Arthur, Robert Brackman, Jerry Farnsworth, Xavier Gonzalez, Arthur Osver, Hobson Pittman, Louis Ribak, Zoltan Sepeshy, Millard Sheets, Maurice Sterne and Frederic Taubes.—DOROTHY DRUMMOND.

Another Juror's Verdict

MIAMI: I served as a member of the jury of awards for the Terry National Art Exhibit.

While we award jurors saw the show paraded picture by picture, instead of on the walls as Miami is now seeing it, we agreed that it offered a fair cross section of present-day American painting both professional and amateur. The

ELLIS WILSON: *Fisherwoman*



exhibition bridges the gulf between popular and specialized art tastes in an ingenious way. There was no jury of selection. Every picture sent in, except five that would be very offensive to a majority of visitors, was hung.

The jury, which besides myself consisted of Dr. Justus Bier of Louisville, Ky.; Dorothy Gaffly Drummond, Philadelphia; Francis Klein, St. Louis; Copeland Burg, Chicago; Dr. Bernard Myers, New York City, and Doris Reno, Miami, was royally entertained but was never interfered with in its work.

One juror suggested that it might hurt the show if all the top prizes went to artists in one section of the country. Said E. B. Terry, promoter of the show, "I don't care if they all go to New York or Kalamazoo or Coral Gables. Pick the best paintings regardless of place." Which we did, and we were as surprised as he to see how they spanned the country.

That brings us to Terry, about whom Artist's Equity raised so much question that a large number of artists, especially Equity members, actually canceled their checks for the \$7 handling fee payable to H & T Bonded Storage Co., of Miami.

This juror is satisfied that the suspicion, which undoubtedly cut down the size of the show, resulted from a collision between the big-scale business imagination (Terry) and the put-it-in-a-frame artist imagination (Equity).

We jurors had ample opportunity to see the kind of people who serve on the board of his phenomenally successful Terry Art Institute which is sponsoring the show. They are leading figures in Miami life. At one of three dinners we attended, the mayors of Miami, Miami Beach and Coral Gables, the entire city commission (council) of Miami and all the commissioners of Dade County were present.

The answer to the puzzle is that Terry runs the art institute as a non-profit, charitable corporation. All surplus must go to charity, and, because Terry is a shrewd operator, surplus piles up. That's where the prize moneys come from. As admission to this show, adults pay \$1, children 35 cents. When chartered accountants have checked actual costs plus 10 per cent for the storage company's handling of the paintings, each artist will get a refund of the difference between his \$7 and cost-plus-10-per-cent—even, says Terry, if the refund is only one cent.

The only chance to recoup part of the show's cost—and it is prodigious—is from admissions. To promote these, Terry is using all local advertising and publicity media, including airplanes and a blimp. A union band will play in the show every day.

Terry made a fortune from an invention. Now he feels that Miami is ripe for art and that people will buy it if typically American promotional methods are used.

Plans for next year's show are already cooking. Prizes, according to Terry, will be raised to \$27,000. His posters advertise the current affair as The Greatest Art Show on Earth. Wonder what he will call the 1953 show?

—ARTHUR MILLIER.

Mystic & Titan

An important exhibition of graphic art by Odilon Redon and Pablo Picasso, at New York's Museum of Modern Art through April 20, forcibly demonstrates the uniqueness of genius. The 19th-century mystic and the 20th-century titan are like two planets wandering in uncharted ways within solitary orbits. They prove, in their uniqueness, Beaudelaire's declaration: "*L'imagination est la reine des facultés.*" (Imagination is the queen of the faculties.)

Because Picasso and Redon are the artists most frequently requested in the print room at the Modern, William S. Lieberman, associate curator in charge of prints, assembled this joint show of 22 of Redon's drawings and 118 of his lithographs, and some 115 of Picasso's prints and book illustrations. It is one of the most comprehensive shows ever

larmé, and reflects an era which relied on symbol—particularly the elusive psychological symbol evoked by poets like Mallarmé. Redon said of his own works that they were a kind of metaphor in the "ambiguous realm of the undetermined."

Picasso also turned to literature, illustrating Ovid, Comte de Buffon, Góngora and Balzac. He frequently incorporated mythical symbols in major work.

Finally, the two have a common passion for graphic media and the peculiar fascinations of black-and-white. Both artists have incalculably influenced the graphic arts. Redon, who frequently verbalized on the puissance of black-and-white, spoke of lithography as a rich art which obeys the subtlest impulses of the sensitivity. "One must respect black. . . . It is the agent of the mind far more than the most beautiful color of the palette or prism." And Pi-

rich velvet blacks with webs of scratched white-line highlights contribute to the overall mystery of the unseen. Typical of this period is an illustration from a play by Pcard, "*Was there not an invisible world?*" Here, the metamorphic idea prompts the artist to compose a full bouquet of flowers, which upon close scrutiny becomes a plethora of tiny human heads.

Later, Redon did three series of illustrations for Flaubert's "*Temptation of St. Anthony.*" These lithographs—probably the best of his entire *œuvre*—mark Redon's release from both formal and technical conventions. His great dark devil emerging from infinite darkness, his emperor's palace, its basalt columns drafted in liquid tusche with baroque sculpture subtly suggested, bespeak amazing fertility of concept.

There are no unspeaking spaces in Redon's work—white and black have



PICASSO: *Departure*



REDON: *The eye like a strange balloon mounts toward infinity*

held of Picasso and Redon graphics. Thrust together in a single show, these artists invite comparison, but what little they have in common remains in the realm of the intangible.

For instance, both artists are interested in the phenomenon of metamorphosis. But Redon, active in the second half of the 19th century, is tintured with 19th-century concern for both biological science and the psychological literary symbol. Picasso is more interested in analysis of visual fact and in the immediate visual symbol. While Redon fantasizes the "swarming life in a drop of water," Picasso dissects the moving human body in its apparent shift from one form to another.

Both artists have a vivid interest in the cues furnished by literary symbolism. Redon, who illustrated Flaubert's "*Temptation of St. Anthony,*" was inspired by Poe, Beaudelaire and Mal-

casso, sometimes considered primarily a painter, has probably done more to vitalize printmaking in this century than any other single artist—from 1904 to 1945, in his experimentation in intaglio media, and from 1945 on, in lithography.

Born in 1840, Redon was attracted to the mystic fantasy of the etcher Rodolphe Bresdin. Bresdin's occult symbolism, baroque love of darkness and barely emerging detail suited Redon's nature. Working at a time when symbolist poetry and drama were ascendant in France, Redon, like the symbolists of the *Théâtre Libre*, depicted "the conflict man wages against the unseen and mysterious forces of evil in the universe." His first album of lithographs, *Dans La Rêve*, 1879, and the next, *To Edgar Poe*, 1882—surreal in their mixture of biological monsters and humans—express his fanatic interest in the subconscious. On fine-grained stones,

lives of their own beyond analysis. Lieberman, in his excellent short catalogue introduction, quotes a letter to Redon from Mallarmé:

"In our silences you ruffle the plumage of reverie and night. . . . Demonic lithographer, your invention is as profound as certain of your blacks!"

Picasso, as Lieberman points out, in half a century has made over 500 intaglio prints and 250 lithographs. Far from being pendants to his major work, Picasso's graphic work is frequently the *obligato*—a sustained area of expression as important as his painting. For this show, representative works from each of Picasso's periods have been selected from the Modern's collection of 350 Picasso prints and illustrated books—the largest body of the artist's graphic works in existence.

Intrepid experimenter, Picasso is now once more revealed as an apotheosis of

the creative spirit. Visitors can see his first major etching, *The Frugal Repast*, 1904, classically romantic; his *Saltimbanques*, 1905, expert drypoint using dilating and burred lines to create rhythm; and the first consequential cubist essay, *Still-Life With Bottle*, 1912. Later, *Woman*, 1922-23—with its zipper-edged line and flowing forms—announces Picasso's interest in curvilinear synthesis. Then come the prolific neo-classic 1933 studies of the sculptor in his studio.

Two of Picasso's most significant etchings are here: the *Tauromachy*, September 8, 1934, and the *Minotauromachy*, 1935. The first, an intricate composition describing bullfight hecatombs with savage distortions, prefigures *Guernica*. The second, a highly personal image frequently interpreted but never certainly determined, combines all of Picasso's virtues: his tremendous technical skill, his genius for contrasting power and pathos, and his ability to assimilate abstract contemporary currents (moral and political) in his work.

Since 1945, Picasso has been working in lithography. Assorted prints in this exhibition reveal the extent of his personal contribution to modern lithography. No one has used the crayon, liquids, or reversed images with more force and variation.

From his fanciful satires on Cranach nudes of 1947, to his arch baroque color litho of knights in shining armor, *Departure*, 1951; from his lusty fawns and centaresses to his savage bull rings, Picasso finds new ways to utilize the materials of the lithographer. Whether serious or playful, these later works always reflect some technical achievement which could well serve as model for other lithographers.

We Liked Them in Peoria

PEORIA: Traditional Midwestern host to vaudeville's one-night stands, Peoria now offers art of a different dimension in the current Bradley University Second Print Annual. Comprising 247 prints (500 were submitted), the annual was selected by Ernest Freed, director of Bradley's art department, as a representative display of American printmaking today. On view in three campus buildings through March 15, the show is one of the best "cross-section" exhibitions this reviewer has seen.

Finding a good home in the warmth of the university atmosphere, the annual offers both students and townsfolk an opportunity to see the symbols of broadly diverse artistic trends. In short, it presents a selective check-list of modern graphic art.

Graphic art is *not* the amateur's medium. Discipline and technical facility beyond an amateur's capacity are required to produce adequate prints. And so, there is proof in this show that the serious workshop experimentation, flourishing throughout the country today, is leading to mature, original art.

From a breakdown of the most consistently good work submitted, it would appear that universities are now the most active breeding grounds for graphic art. Some eight university art departments—including Wisconsin, Iowa, Wyoming, Colorado, Indiana, Illinois and Bradley—submitted in groups.



JOHN PAUL JONES: *Boundary*

Other print groups represented—among them the New York Printmakers and Hayter's Atelier 17—have attracted members who were at one time associated with school art programs.

Among the better university products, one might single out Mauricio Lasansky's prizewinning *Firebird*, a romantically symbolic intaglio with rich tonal variations; *The Mime*, prizewinning large drypoint, elegant in technique, by Wendell Black of Colorado University; Ernest Freed's *Frustration*, large, well-conceived and complex in imagery and technique. Lesser known, yet surprisingly mature exhibitors in this class include Jean Kubota Cassill, Rose Hickey, Dow Mitchell, Dean Meeker, Sue Rovelstad, John Talleur and Herbert Zweig.

To select highlights in a show which maintains such a high standard presents the critic with a problem, for most of the "masters" are here along with their aspiring students, and to judge them on the same level would be unfair. But, for this reviewer, some 25 prints—a very good percentage—were outstanding. In this category one could put Leon Applebaum's *Pearl*, a highly refined, delicate intaglio characterization, and Leonard Baskin's *The Sisters*, a powerful linoleum cut portraying three women at different stages in their lives. Howard Bradford and David Berger come up with warm, original serigraphs. Sidney Chafetz' *Objects*, a simplified black-and-white woodcut; Arthur Deshaie's captivating offset stencils on Chinese themes; Helen West Heller's illustrative *Rustic Sounds* and Robert Huck's *Vernissage*, a satirical etching with a wonderful range of textures, all qualify in this group. Finally, there are John Ihle's dynamic colored etchings; Mikoyo Ito's delicate lithograph; John Paul Jones' *Boundary*, a non-objective intaglio particularly striking in its use of abstract space; Vincent Malta's *Crossing the River*, a double-register aquatint recalling Egyptian themes; Riette Mueller's expert serigraph and woodcut; George O'Connell's intaglio *Folk Song*, and Walter Rogalski's intaglios.

Since one of the functions of the annual is to build up a collection of living art, awards take the form of purchases. (See page 23 for the list.)

COAST-TO-COAST

PHILADELPHIA

by Dorothy Drummond

PHILADELPHIA: Exhibitions come thick and fast as the Philadelphia art season reaches peak load. Largest and most ambitious March show is the 12th Annual Invitation Exhibition at The Pyramid Club, this city's leading Negro social organization; but important one-man shows by painters in this area also claim attention.

Numbering 115 paintings and sculptures by as many different artists, with Charles H. Alston of New York as "guest artist," the Pyramid Club Annual touches all phases of current art endeavor from realism through surrealism to abstraction. Although many entries are well worth comment, space permits only a few mentions. Thus, for originality of thought and execution, there is particular appeal in Paul Keene's *Country Choir*, a horizontal study in verticals, dark and light.

For sheer finesse in color-handling of shapes both realistic and fantastic, Martin Jackson's *Sorcerer's Apprentice* challenges the eye; while Jack Bookbinder, in *Beach*, a romantically brushed but lugubrious composition, leads the eye along the precipitate perspective of wedge shadows emanating from a massive pink building to a tiny nude figure poised at water's edge. Excellent realism comes from the Martins, Antonio and Giovanni, and from a rising young painter, Frank Mancuso.

Picking here and there one finds a rich little painting of roses by gallery director Ellen Donovan; a semi-abstract *Crucifixion* by Humbert Howard, whose persistence through the years has made the Pyramid Annual possible; excellent portraits by Rita Wolpe Barnett, Edward Lis, Marie Martino, Clarence Harris, Ben Soloway (on canvas), Larry Miller, Dexter Jones, Jean Donner Grove (in sculpture); and Tom Bostelle's satire, *Inside the Cave*, with shadow of modern soldier falling across pre-historic warriors. Two little standing female nudes by Adolph Dante Cattani point up the ability of another young painter.

Both Bostelle and Lis are seen elsewhere in one-man shows, the former at the Ellen Donovan Gallery, the latter at the Beryl Lush. Bostelle, introduced some years ago by Philip Ragan, is one of this area's leading individualists, a painter who thinks for himself and develops his own technique. Both shadows and substance pique his imagination, the former leading to sardonic reflections on life and death; the latter to choice of every day objects—a chimney, the cellar stairs—expressed so simply, yet so realistically, that they seem profound comments on life.

Lis, also, is a realist both in portraiture and in landscape, but his eyes, like those of most of us, are trained on less abstruse subject matter—the paint-modeling of character in a head; the charm of slim tall trees against a breezy sky; reflections, in a woodland pool, or boats in harbor. Often his portraits have a sculptor's interest in tri-dimensional form.

Henry Pitz, vice president in charge of art at the Art Alliance, is being honored there in a one-man show that reveals him not only as an able illustrator and draftsman (his notebooks are a delight), but also as a colorist who revels in groups and who, though keenly aware of character, seems to view it less individually than *en masse*.

CHICAGO

by C. J. Bulliet

CHICAGO: Equity artists who pride themselves on being more or less in tune with current emotional waves are overflowing with fantasy, religious and pagan, in the first half of their annual exhibition at Mandel department store. Because of the large membership of Equity and the comparatively limited wall space, the exhibition is, as heretofore, in two sections, one extending through February and the other through March. A large percentage of Chicago's mature artists participate.

The artists, as a year ago, seem to be feeling the depressive effects of war and the scarcity of sales of their work. The best of them are embroidering themes they have utilized before, without particularly intensifying the spirit. There is little indication that the Cézanne show current at the Art Institute and the forthcoming Matisse show have affected the temptation to imitate.

Familiar, too, in spirit and in line and form are the exhibitions at the Chicago Galleries Association. Arnold Turtle's figures and marines, John Bacus' Ozark landscapes and Adolph Heinz's paintings of the Rockies hew to their respective lines.

March will bring to the Chicago Galleries more dunescapes by the veteran Frank V. Dudley and more tropical birds by Karl Plath. Both these veterans are in the habit of rewarding the visitor with inspiring variations.

With the Lenten season under way, artists are looking forward to late spring and early summer. Preparations are being made by the North Michigan Avenue Association in co-operation with the Municipal Art League to repeat in June the Chicagoland Art Festival in show windows along Michigan Avenue. It was something of a glamor fiasco last summer, when a jury, overly modernistic in the majority of its makeup, threw out so much that was realistic that merchants went to the pile of the rejected for their window displays.

Conferences are being held already for the prevention of this sort of mess. It is the intent of the Michigan Avenue Association to try to offer pictures which will be acceptable to the merchants, at the same time possessing quality. The art critics of the Chicago newspapers, with malice aforethought, are being invited in on these conferences. Last year the critics had a sadistic picnic, enjoying the distress of the jury that had specialized in doodling.

The late spring and the early summer are to bring, also, the golden anniversary of the founding of the Chicago Academy of Fine Arts, second in importance only to the Art Institute in the art educational life of Chicago, and of comparable importance with the galleries around town for its exhibitions of creative work.

Culmination of the golden jubilee will be marked in May by a retrospective exhibition of paintings by Carl N. Werntz, founder of the Academy, and Ruth Van Sickle Ford, whom he trained to follow him in its continuation on his death in 1941.

LOS ANGELES

by Herman Reuter*

LOS ANGELES: Although Howard Warshaw's exhibition (to March 12) at the Frank Perls Gallery, Beverly Hills, deals entirely with hands, he explains in a pamphlet handed to visitors that "hands" are not the only or even the major subject matter."

Then he says:

"Of first concern was to conceive and represent reality as process. The hands themselves offer the necessary point of sensuous-visual departure and are also useful in the following ways: They are meant to direct the observer's attention through the facets (picture parts) of different places and different times. While doing this they are also meant to demonstrate the various characteristics of the picture parts by accommodating themselves in any given place to the prevailing conditions. (These conditions may be of style or pretended environment, or even of media.)"

This has, I think, the present day desired note of obfuscation. Unable to figure out what it means, I turn to the pictures themselves.

It is obvious that Warshaw's paintings, drawings and etchings, with hands as motifs, point to a vast and tireless inventiveness. Hands of every conceivable shape are shown in a multitude of positions. One gasps at the resourcefulness that brought out all these variations on a theme.

Gradually the effect of the show as a whole makes itself felt. It becomes apparent that Warshaw doesn't think very much of hands, that in fact they

*Herman Reuter pinch hits for Arthur Miller who returns next issue.

HOWARD WARSHAW: *Hands* (detail)



are to him more than a little disgusting. As Warshaw sees them, hands are mostly fingers, often stubby, sometimes clawlike. They look saurian, arthritic. The nails, where not minuscule, appear blunt and dirty.

Another show or two like this and I'll be ashamed of having hands.

A percentage of lookit-what-I've-done work is present in a "Landscape Paintings" exhibition put on by members of the Los Angeles Art Association at its galleries (until March 5), but it is not overwhelming, being balanced by a number of things whose authors are content to speak quietly, yet rather authoritatively.

That this balance need not by any means be dull or lacking in creativeness is exemplified in a watercolor, *The Swamp*, by the veteran James Couper Wright. True, one of Wright's ingredients is mood, which in these days of feverish hunting for the novel is usually passed by, or snorted at. Yet mood has its uses. And it is, I think, quite harmless.

Moodiness, again, finds a place in another fine watercolor, *Rogue River Country*, by Watson Cross, Jr. Like Wright, Cross keeps his eye on facts, but doesn't let them enslave him.

Others who shy away from the inscrutable, yet who somehow have the true spark, include Jan Hoowij, *Squirrel's Eye View*; Milt Gross, *California Sky*; Jessie Lukensmyer, *McCook Lake*, and Vanessa Helder, *Snow*.

Barnes Foundation Sued

The Philadelphia Inquirer recently filed suit to compel the Barnes Foundation—a tax-free corporation founded by the late Dr. Albert Coombes Barnes—to admit art students and the general public to its museum of modern art.

Located on a 10-acre tract in Merion, Pennsylvania, the Barnes Foundation owns collections valued at \$25,000,000, including 200 Renoirs, 100 Cézannes, 75 Matisse, 35 Picassos and more than 1,000 other art objects. Dr. Barnes, who acquired a fortune from the development and promotion of a chemical anti-septic, was frequently charged during his lifetime with denying students and artists access to the museum. According to The New York Times, the suit filed by the Inquirer asks that the foundation be directed by the court to adopt "reasonable rules and regulations" so that the general public may be allowed to see the Barnes collection during "reasonable specified hours on a reasonable number of specific days of the week throughout the year." In addition, the petition seeks special access for "artists, connoisseurs, critics, collectors and students of art to the museum, as well as unbiased admission of students to the courses in modern art sponsored by the foundation."

Defendants in the suit—Dr. Barnes' widow, president of the foundation; Nelle E. Mullen, secretary-treasurer and member of the board; and Mary Mullen, Violette De Mazia, and Albert Nulty, members of the board—are charged with not operating the foundation as required by its charter in 1922 as a tax-free corporation "to promote the advancement and appreciation of the fine arts." It was asserted, The

Times reports, that the foundation enjoyed tax exemption of many "hundreds of thousands of dollars," as a public art school, but that at no time has the art gallery of the foundation been open to the public generally.

The suit was filed in the name of Harold J. Wiegand of Cynwynd, as a taxpayer and editorial writer for the Philadelphia Inquirer. Consent was granted for the action by Attorney General Robert E. Woodside, who congratulated the newspaper on seeking to perform a service for art students and the public.

Subject: Is It Important?

Basing its inquiry on the architectural theme, pointing out "the search for values beyond representation," Akron Art Institute is currently attempting to clarify for the layman the difference between what a painting is 'of' and what it is 'for.' To make the distinction, the institute has assembled a show, "Artists on Architecture," which remains on view through March 16.

Installed with brief explanatory labels, the material in this show demonstrates how artists of the past and present have used architecture thematically "as a means of establishing scale in his painting, and as a way to create definite and measurable depth within the picture frame." They have used it, too, as a "means of exploring a technical interest" and "a means to catch the spirit of a city—or of an age."

Specifically, the show includes a Seurat drawing in which buildings are used to interrupt and provide dramatic contrast to a light-filled atmosphere. In a painting by Raphael Gleitsman, blasted European buildings are symbols of destructive human forces. Another use for architecture—as a means of establishing scale—is seen in Agnolo Gaddi's *Marriage of the Virgin*, in which buildings are diminished to make figures dominant. This painting is contrasted with etchings from Piranesi's *Prison* series, in which vast architectural constructions dwarf the figures.

A part of the exhibition presents

cally as an example of how the artist dealt with his special concept of space representative of a particular place in time. Since the problem of showing space on a flat surface has been a changing one it was thought that such an exhibition of explanation might be profitable and interesting. Therefore this exhibition explains the current aims, means, devices, inventions and experimentation of the great painters of the important periods."

Such an exhibition is pertinent today, the gallery states, because we are in a "confused period, one of groping for a new reality again. The artist is also trying to find a valid language through which he may interpret our times."

By relating and contrasting such works as Tintoretto's *Last Supper* (from the Boston Museum) and Josef Albers' *Transformation of a Scheme A-1* (from Sidney Janis Gallery in New York), or Corot's *Village Square* (from the Minneapolis Institute of Arts) and Moholy-Nagy's *Ch Space 6* (from Mrs. Sibyle Moholy-Nagy), the gallery hopes to "give a key whereby we may gain the understanding of what the artist is doing today."

Among notable paintings in the show are Fragonard's *Washerwomen* (lent by St. Louis' City Art Museum), Delaunay's *St. Séverin* (from Minneapolis Institute), Villon's *Color Perspective* (from the Société Anonyme Collection at Yale), Monet's *Haystacks in the Snow* (from the Metropolitan Museum) and a Persian painting (from Brooklyn).

Other artists represented in the show include Parentino, Caporali, Signac, Longhi, Gris, Mondrian, Torres-Garcia and Léger.

Two for the Children

Once upon a time, or perhaps more recently, two art museums—the Rochester Memorial Art Gallery and the John Herron Art Institute in Indianapolis—decided that children would enjoy fine art exhibitions of their own. So mostly to please the children of their respective neighborhoods, the Herron assembled some 50 works of art for a "Child's World Exhibition" (on view to March 10) and Rochester brought together works of art from 23 countries for "Round the World in Rochester" (on view through March 2).

To delight its young visitors, the Herron Art Institute made a selection of heterogeneous paintings, sculptures and prints. In the show, the most popular painting, according to the museum, is *Girl with a Candle* by the 17th-century French painter, Georges de la Tour. Other favorites include a Staffordshire honey pot in the shape of a bear, a beer mug with a frog inside, Gaston Lachaise's bronze *Acrobat* (which the children are invited to touch), and Goya's portrait of a *Boy with Dog*. Installed at the eye-level of the eight-to-ten-year-old, the show—though designed specifically for children—is also of interest to adults. It includes such diverse objects as Japanese color woodcuts, sculpture by Rodin and Braque, paintings by Renoir, Fra Angelico and Edward Hicks, and prints by Rivera, Rouault, Hogarth, Léger and Bellows.

At the Rochester Memorial Gallery, the education department has collab-



"ARTISTS ON ARCHITECTURE" AT AKRON ART INSTITUTE

Inspired by the architectural drawings of Eugene Berman (and probably by the need for definition occasioned by freely handled or subjectless contemporary art) Akron's show of paintings, drawings and prints sets out to demonstrate that subject—in this case, architecture—is a means rather than an end in art. To support this contention, the institute has brought together an assortment of 14th- to 20th-century material in which architecture has been the apparent pre-occupation of the artist. Supplying these examples, Akron then raises the question of how architecture has served artistic intents.

Tentatively, the institute supplies an answer to its question: "The concern of the artist with visual qualities—light and space, color, shape and line—and his desire to create an expressive vehicle, sends him in search of a means, a device to reflect his inner conviction, an agent to reveal the invisible and intangible, as powder blown across glass reveals a finger print. Qualities of vision and emotion are difficult to grasp as pure or isolated phenomena, and subject matter is often the agent to make them visible."

groups of artists who have been extensively preoccupied with architectural subjects. Here, the Bibiena family, 18th-century Italian stage designers, are represented by seven architectural drawings lent by Donald Oenslager. American contemporaries John Paul Miller and Charles Sheeler contribute five paintings, and Eugene Berman an oil and 10 drawings.

Lenders to this show include New York galleries (Knoedler, Seligmann, Downtown, Schaeffer) and several museums and private collectors.

Space: Have Concepts Changed?

Offered as another key to the problem of contemporary art, "Space in Painting," an exhibition of 40 paintings rarely seen in the Midwest, is now on view at the University Gallery, University of Minnesota. Current through March 7, this show reviews concepts of space as developed by artists of the past and present. In it, loans from U.S. museums and private collectors make up a survey ranging from primitive rock painting to modern abstraction.

According to the gallery, each painting in the show was selected "specifi-

orated in presenting a fairy-tale show, the tale being told by a special catalogue. It seems that once upon a time a Gentle Giant walked around the world, and everywhere he went, people made things with their hands. He collected these art objects in a sack and finally came to Rochester where the people decided to give him a house, Memorial Art Gallery, for his treasures. And so the Gentle Giant's body is installed, country by country, with simplified explanatory labels for the good citizens and children of Rochester.

From Africa, the giant brought back a brass-and-copper ceremonial mask; from China, a tomb relief carving of lions and birds; and from Egypt, a limestone sculpture of an Egyptian. France gave Degas' *Dancers* and *Waterloo Bridge* by Monet, among other things; Italy, a fresco painting of the Vision of Zacharias; Mesopotamia, a relief carving of a winged creature. From Persia there is a bronze goat, from Spain, the *Vision of St. Hyacinth* by El Greco, and finally, from the U. S., carved wooden weather vanes.

Pittsburgh Local

At least 1,000 Pittsburgh artists vied for \$2,000 in prizes in the Associated Artists of Pittsburgh's 1952 annual. On view through March 6 at the Carnegie Institute, the show comprises 532 items selected by a jury of five. Members of this jury were: William Milliken, director of the Cleveland Museum of Art; Mary Callery, sculptor; Don Schreckengost, designer of ceramics; and painters Ernest Fiene and Umberto Romano.

Prize-winners in this 42nd annual, according to Janet Jena of the Pittsburgh Post Gazette, include a number of relative unknowns. Of work in the show, she also comments: "Pictures are richer in imagination through somewhat thinner in paint; understatement has taken the place of crusading; symbolism replaces story-telling; and modern theories of design and color are influencing even the realist artist."

In her columns for the Pittsburgh Sun-Telegraph, Dorothy Kantner observed that although the annual itself inclines toward the abstract, the majority of the 27 prize items does not.

Top award in the show, Carnegie Institute's prize for the best group of two paintings, went to Roger Anliker, 28-year-old Carnegie Instructor, for a realistic portrait and a portrayal of death. Charles Le Clair, art instructor at the Pennsylvania College for Women, won the association's first prize for his painting *Shadows in Soho*. For a complete list of prizes in the show, see DIGEST, Feb. 15, page 26.

Convention

Some 1,500 leaders in art and education are expected to register for the 40th annual convention of the Eastern Arts Association to be held April 16-19 in Atlantic City. Included in the program are workshops, conferences, films, exhibitions, and demonstrations of techniques and processes with new media.

COAST-TO-COAST NOTES

Albany Institute of History and Art: A survey of the early Dutch settlers in the upper Hudson valley is offered in an ex-

hibition to be held March 5-30 at the Albany Institute of History and Art. Of the show, Director Robert Wheeler notes: "We intend to stress views of the Valley and of Albany with attention to architecture. . . . The final section will be a tie-in of the present Valley to the earlier settlers through Dutch influences which survive to the present time."

Detroit Institute of Arts: Michigan artist-craftsmen contribute 300 items to the Seventh Annual Exhibition on view at the Detroit Institute of Arts through March 30. Representing "The best" Michigan ceramics, metalwork, textiles, wood, plastics and furniture, the show was selected from entries submitted by 262 craftsmen. Jurors John Van Loert, designer, Marion Lawrence Fosdick, professor at New York State College of



ROGER ANLIKER: *Esther Ivory*
PITTSBURGH TOP PRIZE

Ceramics, and Charles Nagel, of Brooklyn Museum, awarded top purchase prize to John A. Foster for a set of stoneware dinnerware. For a complete list of prizes, see page 23.

San Antonio: A new museum of modern art and museum school, the San Antonio Art Institute, is described in a communication from Helen Harnisch of San Antonio, Texas. According to Miss Harnisch, the institute is housed in the 22-room mansion of the late Mrs. Marion Koogler McNay, who willed it to the city. Settlement of the estate is still pending; however, it is expected that the museum will open officially during 1952.

Furnished with antiques dating back to the Renaissance, and with numerous paintings by modern masters, the house, a 23-acre estate, and an art library of 752 volumes were presented to the city by Mrs. McNay to "further and create modern art."

Generously endowed, the museum and school are patterned after the Chicago Art Institute. The writer also notes that

an annual fund is provided for the purchase of pictures subject, according to Mrs. McNay's will, to the approval of directors of the Chicago Institute of Art, the Art Institute of Santa Barbara and the head of the Fine Arts Department at the University of Texas.

Among artists represented in the new museum's permanent collection are El Greco, Rouault, Derain, Toulouse-Lautrec, Cézanne, Matisse, Van Gogh, Rousseau, Soutine, Degas, Redon, Bonnard, Rivera, Picasso and Chagall.

Great Neck, Long Island: With the hope of showing that "works of art are wonderful to live with and don't just belong in galleries or museums," the Fine Arts Committee of the Great Neck Education Association has assembled "Living With Art," a show of some 75 works borrowed from Great Neck homes. The two-week exhibition, March 9-23, will be held in the John Wanamaker store in Great Neck. Among painters included are Picasso, Klee, Degas, Cézanne, Rouault, El Greco, Cranach, Schwitters, Motherwell, Teniers, Barlach, Weber, Shahn, Feininger, Delacroix, and Cuypp.

Newark Museum, New Jersey: About 100 contemporary New Jersey artists will participate in Newark Museum's spring exhibition March 25-April 30. In addition to a small invited group, a large number of paintings will be selected by a jury consisting of Lloyd Goodrich, associate director of the Whitney Museum, and Peppino Mangravite, professor of painting at Columbia University.

Worcester Art Museum, Massachusetts: Some 84 works of art in the Worcester County Exhibition, 1952, are on view at the Worcester Museum through March 9. Representing 61 present or former residents of Worcester county, the exhibition was selected by a jury comprising Louis Bouché, artist; Mrs. John Alford, acting director of Rhode Island School of Design's museum, and Kester Jewell of the Worcester staff.

Las Vegas, New Mexico: A new one-floor, 50-bed hospital in Las Vegas has been decorated with a fresco by Elmer Schooley, assistant professor of art at Highlands University.

University of Illinois: "American Craftsmen, 1952," an invitational exhibition of contemporary crafts, will be on view at the Illini Union, University of Illinois, March 13 to April 13. The show—part of the annual Festival of Contemporary Arts to be held from February 27 to April 13—will represent America's leading silversmiths, jewelers, ceramists, weavers, glass sculptors and enamelists.

Des Moines Art Center: In the Fourth Annual Iowa Artists show recently held at the Des Moines Art Center, 51 oils, 35 watercolors and caseins, 6 drawings, 21 prints, 22 sculptures and 57 craft items were selected from among 600 entries. In all, 24 Iowa communities were represented. For list of prizes see page 23.

El Paso, Texas: The first one-man show held at El Paso's new Leola Freeman gallery features non-objective paintings by Albert Greenfield. It is current through March 9.

NEW YORK

Sculpture In Situ

Titled "Sculpture in Time and Place," the 14th anniversary exhibition of the Sculptors Guild (on view at the American Museum of Natural History until March 16) not only demonstrates the timelessness of this art and its appropriateness to everyday living, but shows how effectively sculpture may be displayed. After a recent depressing example of how sculpture should not be shown, this handsome exhibition is a gratifying experience. Decorators and architects have made important contributions to the impressiveness of the showing by creating various rooms—an airport lounge, some living rooms, a theater lobby—into which sculpture is advantageously incorporated.

In the foreground of the hall, pieces have been disposed so adroitly that in themselves they form an imposing exhibition. It should be noted that no one form of sculptural expression has been emphasized—abstractions, and traditional three-dimensional forms are both

ping's *Pagan Angel* in sheet brass; Koren Der Harootian's *Echo* in marble; Saul Baizerman's *Young Goddess* in hammered copper; Mark Morrison's *Tunela* in alabaster; Marianne Pineda's *Daphne* in acacia wood; Bernard J. Rosenthal's silhouetted *Accordion Player* in bronze; Cleo Hartwig's *Winged Spirit* in marble; John Hovannes' *Pond* in mahogany, and Arnold Geissbuhler's *Bird* in plaster. To these, of course, must be added the distinguished pieces by José de Creeft, William Zorach, and Oronzio Maldarelli.

—MARGARET BREUNING.

Picasso: Half-Century Survey

Fifty years of Picasso's sculpture, oils, drawings, and ceramics make up an exceptionally interesting exhibition which is on view at the Curt Valentin Gallery to March 15.

Central exhibit is a figure of a shepherd holding a lamb, cast in bronze and measuring 7 feet 2 inches in height. Picasso finished the work in 1944. Since

in flesh pink and pearl gray—dating from 1922.

The drawings provide a survey of Picasso's styles of draftsmanship from 1902 to 1951. A number of excellent examples are included: the incisive sketches of Leo Stein; the charming faintly oriental figure study, *La Toilette*; a major cubist wash drawing, *Head With Pipe*; and the *Seated Nude* of 1946, a watercolor painted with feathery delicacy.

Among the ceramics are two vases, 26 inches high, shapes of great purity on which classic nude figures are incised with unerring simplicity.

—JAMES FITZSIMMONS.

Depressing

Nearly 300 pictures, selected from well over 1,000 entries, make up the 85th Annual of The American Watercolor Society. At the National Academy Galleries until March 9, the show provides a depressing reminder that in art



"SCULPTURE IN TIME AND PLACE," SCULPTORS GUILD EXHIBITION AT THE AMERICAN MUSEUM OF NATURAL HISTORY.

included, while the technical variations of cutting direct, forging in metal, modeling for bronze casting and varied types of relief are all recognized. Moreover, discerning arrangement gives each exhibit the needed space for its full significance as well as relevance to its environment.

The decorative *pièce de résistance* is a small, formal garden, carried out by William McKnight Bowman. This enclosure of clipped hedges, rustling trees, clusters of tulips surrounding a grass plot, contains 18 pieces of sculpture so knowingly integrated into the setting that one comes upon them unexpectedly. It is noteworthy that this enchanting coppice, like the figures on the *Grecian Urn*, "will never fade" so that latecomers to the exhibition will find it in pristine charm.

As intelligent choosing has brought the exhibition to so high an average, any selection of individual pieces would be difficult. Yet a casual choice of a few might emphasize the divergence of ideologies and techniques. Such a random roster might include Franc Ep-

then it has become the property of R. Sturgis Ingersoll of Philadelphia, through whose generosity it is now exhibited for the first time in this country. The shepherd is a grave, kindly man; the lamb is helpless in his arms. The work has a monumental dignity and even a certain majesty about it. In reminding one so strongly of man's natural dignity, Picasso has produced an inspiring work. Among the other bronzes in the show are the *Jester's Head* and *Portrait of Fernande*, both of 1905, and a group of small female figures of 1945-47—like primitive Mediterranean fertility images.

The oils are equally diversified. Particularly impressive are the more austere conceptions: the 1947 *Caged Owl*, the whole work like a spacious geometric cage, painted in raw umber, black, white and Pompeian red; three handsome still-life arrangements, dated 1925, 1942, 1948; and a faceted kaleidoscopic view of Paris in black, gray and slate blue. A famous earlier painting never shown here before is *Mother and Child*—chubby "neo-classic" figures

as in other fields, for every gifted man there are hundreds who seldom have an original idea, seldom experience and communicate intensely, seldom rise above mere competence. There are few really bad paintings in the exhibition—technically bad, that is. There are many that are banal. Pleasant landscapes, coastlines, boats, village streets—there is nothing wrong with these familiar subjects, provided the artist adds something to our knowledge of things. When art can achieve a sense of glory, magnificence, terror—even an occasional approximation of Truth—there is no reason why one should settle for less, for "corn," though the artist, because of personal limitations, may have to. And the artist who "seasons" his work with novelties only achieves the meretricious.

While no great heights are reached, a certain number of entries in this show are sensitive observations and do communicate feeling. A very small number are brilliant technical performances. There is Edward Turner's *Schoodic Rocks*—hundreds of white birds wheeling through the salt air, the brilliant

sunlight, and the shadow of the great rocks. There is Edward Betts' near-abstract *Driftwood, Buoy and Cork*—its richly colored, scarred, peeling surface showing an artist's concern with tactile experience. In William Thon's romantic *Forum of Nerva* delicate black lines straggle through watery greens and smoky greys to evoke a vision of decayed Roman buildings, and the ghost of a lovely lady.

Frederic Whitaker paints a sonnet on a cold, foggy autumn day in the country. This kind of watercolor, at which the Chinese and the English have excelled, is not reporting but evocation. Arno Sternglass uses delicate pen scratches to pick out the architectural details of a hot, flat desert town. Glaring white buildings under a menacing sky—again it is not a record but an expression of feeling about nature and about man.

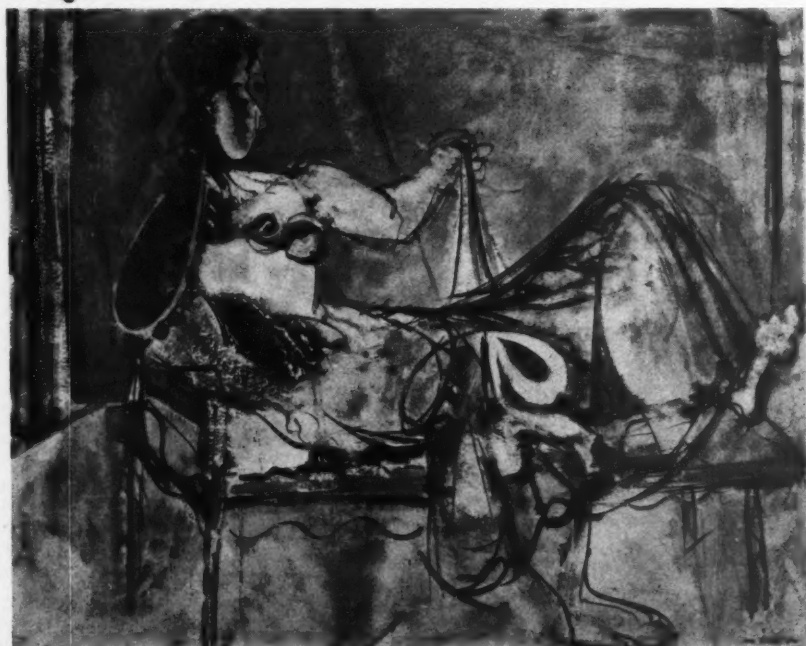
Andrew Wyeth's realistic study of wet black fields under a watery white sky, and Eliot O'Hara's impression of *St. Paul's in the Rain* are virtuoso performances. So too are Ogden Pleissner's *Montmartre* and Francis Beaugureau's softly luminous *In The Medina*—a kind of watercolor long loved by Englishmen bemused by the African light.

Others well represented include Robert Vickrey, George Samerjan, Dan Lutz—though *Kalamazoo Swamp* has a quality of oil rather than watercolor—Jules Engel, Adolf Dehn, James Lewicki, Barse Miller, Chen-Chi, Xavier Gonzalez, Herbert Scheffel, John Guerin, Barbara Baekeland, and Bernard Klonis. (See p. 23 for prizes.)—JAMES FITZSIMMONS.

Tinged with Melancholy

Paintings by Max Weber, in an exhibition current at Rosenberg Galleries to March 8, have been carried out in the past four years, the period of his full maturity. Influences which he has assimilated, contacts with past and present art, have left traces discernible in

MAX WEBER: *Repose*



March 1, 1952



ANDREW WYETH: *March*

this work. The Byzantine inheritance from his native Russia, intensive study of Far Eastern arts, the racial strain that has touched much of his work with a deep religious fervor are apparent in these paintings. He still employs cubist design, cubism that has never become a formula, but has been diversified and enriched by personal interpretation.

A slight digression from immediately preceding work is Weber's return to his early expressionism, adumbrated by a suggestion of Picasso; but this is a reflection, not an imitation, of a phase of Picasso's *oeuvre*.

Weber's *Rabbi* immediately suggests El Greco, both in its mannerist handling and in its deep spiritual content. *Three Patriarchs* is also carried out in an irregularity of mannerist rhythms. Like many of the paintings, its figures are

caught up in an unsymmetrical web of line, but this overspreading linear pattern has been evolved with analytical surety of the exact effect of each directional thrust in the totality of impression. *Musician* illustrates a remarkable gift of the artist, an actual appeal to the ear as well as to the eye, for one seems to hear the music as well as see the musician.

The many refinements of Weber's color were never more apparent than in these canvases. In the still-lives, the subtle arrangements of hues create brilliant, yet never assertive patterns. But these still-lives with their sculptural forms are more than color compositions; they are plastic designs in which forms answer one another, oppose one another in sustaining a delicate equilibrium. Moreover, the adjustment of spaces is so skillfully devised that these canvases possess a monumental quality.

These paintings not only affirm the surety of the artist's hand, the varied richness of his palette and his continued freshness of invention, but even more reveal the quality of his spirit, tinged with melancholy, but also with an unquenchable passion for his art.

—MARGARET BREUNING.

NEW YORK NOTES

A major show of French, Italian and English architecture and ornaments of four centuries opened recently at the Pierpont Morgan Library and continues there through April 12. Beginning with the earliest printed book on architecture, *De Re Aedificatoria Libri Decem*, by the Renaissance architect Alberti, the show includes a series of five volumes of architectural plans for French royal houses and gardens, and drawings by Piranesi, among them the working plans for restoration of the church and priory of the Knights of Malta in Rome. Displayed for the first time will be a series of original drawings by the 18th century English architect and designer, Robert Adam.

FIFTY-SEVENTH STREET IN REVIEW

XAVIER GONZALEZ: Although paintings by this artist are adumbrated by romance and mystery, their artistic language is cogent, expressing imaginative conceptions with intensity. These canvases always possess a sense of inevitability—that is, that their particular ideas could not have been expressed in any other terms. Gonzalez' chromatic range is a wide one, reaching from the austerity of modulated grays to vivid notes of high color. With whatever palette he works, he creates appreciable volume and mass.

Strikingly contrasted are *Landscape in Grey* and *Cannabin*. The first painting shows masses of dark clouds rolling above the scene, dwarfing its ragged rocks and distant village, enveloping the entire landscape in opaque veils. Whether fantasy or magic realism, it is an arresting canvas. *Cannabin* is carried out in vehement rhythms of brilliant color, rhythms that twist, soar, descend abruptly, their carefully considered scheme sometimes halting this ecstatic motion by the interpolation of acute forms. The whole writhing movement appears to burst into an explosive flowering at the top of the canvas. This sinuous, reticulated flux of forms may symbolize the lethal qualities of the poisonous plant. (Grand Central Moderns, to Mar. 9.)—M. B.

GABOR PETERDI: An eloquent expression of a concept of life, this show of 22 engravings is conceived as a cycle in two parts. The first, "The Fight for Survival," comprises 11 prints describing violence, chaos, the aimless cruelty of phases of nature. The second, "The Triumph of Life," in the artist's own words "expresses the creative powers of nature as a symbol of the triumph of life over destruction."

The apocalyptic survival battles reveal a vigorous and beautiful controlled technique which combines tonal aquatint and etching. In *Massacre of the Innocents*, for example, the white of the paper is used to create an abstract

ground in which whirring insect forms, twining barbed-wire configurations and pale suggestions of color combine to convey half-known facts of existence.

Shifting to positive aspects in the "Triumphs of Life" group, Peterdi composes a series of *Germinations*, filled with incipient growing forms, soft bones of embryos, insect-like images, and atavistic symbols. Soft, low-valued colors with a subterranean quality flow through these prints.

Peterdi's mind is a rich repository of forms and symbols. His work shows perfect coordination of idea with execution, and in this second series, the ideas of birth and growth find infinitely varied graphic expressions. (Borgenicht, to Mar. 15.)—D. A.

AMERICAN ABSTRACT ARTISTS: This group's 16th annual exhibition consists of 50 works by 50 members. De Stijl, constructivism, Bauhaus, clear form and abstract expressionism—in fact most of the styles of total abstraction are represented. As usual there is a fair amount of merely derivative or decorative work; there is also work that is both original and well-made.

Alice Mason is outstanding among the constructivists. Her immaculately brushed painting shows again that classic formal disciplines do not block, but rather facilitate, imaginative expression. A. E. Gallatin is well represented by a painting richer in color than usual. Michael Loew sets detached blocks of color floating on a white ground in an impressionist adaptation of constructivism. Eleanor de Laittre combines rich with somber color in a prismatic effect reminiscent of Kupka. Another outstanding painting, more directly related to actuality, is Robert Conover's arrangement of black and blue rectangular shapes on white.

Sculpture includes Lassaw's four-sided bronze maze, rising level on level—an abstract devotional object. In Lippold's *Departure* gyroscopic shapes are held in space by gossamer threads of brass

and steel. Herbert Kallem's wood sculpture suggests a wind-eroded block of stone, or perhaps a letter from some unknown alphabet. (New Gallery, to Mar. 13.)—J. F.

WILLIAM BAZIOTES: In a new group of paintings, Baziotes continues to plumb the depth of the sea and explore exotic dream worlds for a glossary of bioplastic and metamorphosing forms. Predatory sea-creatures—flexible, indestructible, buffeted by tides—still oscillate in an aquatic sphere; the dream world is still furnished with unrecognizable but vaguely disturbing images.

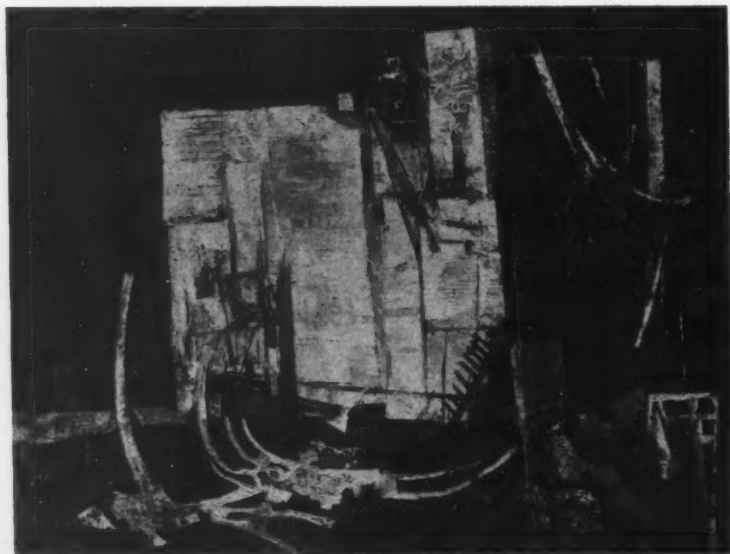
This painter's technique of using saccharine ground colors in contrast to deep values in his figures produces a strange quality. Thus, *Scorpion*, menacing in size, is colored with the most delicate of pastel shades suggesting obvious paradoxes in nature: evil clothed in beauty.

For this reviewer, the most effective canvas in the show is *Desert Landscape*. On a pale ochre ground suggesting parched sands extending endlessly, Baziotes balances a few simple shapes—pinks and blues simulating shimmering mirages and deep golden sand mountains. The mystery, the dreamlike infinity of the desert glows in this painting. (Kootz, to Mar. 8.)—D. A.

GEORGIA O'KEEFFE: The exhibition of pastel paintings by this artist is a retrospective, including work from 1914 to 1945. Pastel, always a gracious medium, seems to acquire special qualities of richness and depth at the hands of O'Keeffe. As in her work in any medium, precision and elegance are marked in these pastels, as is a passionate absorption in her work.

Early and unpretentious, *Pink Dish and Leaves* emphasizes the artist's gift of raising a simple theme to eloquent expression. The little vase with a pink lip on a window sill before a vista of misty city becomes "a thing of beauty

XAVIER GONZALEZ: *Ice House*



GABOR PETERDI: *Black Horn*



and a joy forever." Many of these abstractions are carried out with austerity and starkness.

O'Keeffe's power of intensifying one color note until it becomes an emotional expression is illustrated by *Pink Camellia*, as well as by the masses of flame-colored hills set against blue landscape in *Red Hills with Pedernal*. The whole exhibition reveals the artist's imaginative conceptions and her technical gift for design and color. (Downtown, to Mar. 8.)—M. B.

PHILIP REISMAN: Anecdotal and descriptive, Reisman's paintings reflect interest in scenes of human activity. Working people of New York, fishermen and coopers supply material for these romantic paintings.

When Reisman tells of Manhattan's lower east side in *Hot Dog Stand*, his observation and warm humor creates an engaging vignette. When, on the other hand, he speaks of schooners and wharfs



JOSEPH GLASCO: *Figure*

in larger canvases such as *Dry Dock*, disregard for composition and a penchant for sensational color—brash pinks and acid greens—destroy the image. Straightforward descriptions—of a tuna shed or cooper's loft—are more controlled, more dynamic. (ACA, to Mar. 8.)—D. A.

PETER OSTUNI: This artist has created an unusual series of murals in vitreous enamel on copper for the first class cocktail lounge of the S.S. United States. Subjects of these murals are taken from the figures of Navajo Indian sand writings which express religious and mythological themes.

By substituting brightly colored granules of vitreous enamel for the colored sands used by the Navajos, and by paint-



EMIL GANSO: *Nude on Couch*

ing on copper, later fired, the artist has given a permanent record of this strange Indian liturgy of supplication for rain, better crops, and healing. A background of sanded aluminum simulates the appearance of the originals.

These ceremonial figures are, of course, abstractions of esoteric significance. Each detail of their decorative patterns possesses symbolical meaning. But aside from their ethnological importance, the figures form a series of fascinating designs. (B. Schaefer.)

—M. B.

JOSEPH GLASCO: In his third—and best—one-man show, Joseph Glasco exhibits oils and drawings in chalk and colored ink. He may have learned from Klee, perhaps from Tchelitchev, and certainly from primitive American and Near Eastern art; whatever his sources, the synthesis he has made is distinctive and expresses a highly personal vision.

Looking at this work one thinks of drawings of insect marvels, greatly magnified—for example, the eyes and wings of flies. Such motifs, repeated and arranged concentrically—as in the rose windows of cathedrals—are drawn in chalky blues, umbers and white, or in colored ink on scratchboard. Glasco's ink drawings have a special quality, a glowing waxy effect like encaustic.

In the large oils, *Lady* and *Ball Game*, sharply defined rectangular and ovoid shapes, densely patterned in strong colors, are placed on a field of terracotta red. Arrangements of visual metaphors and clearly related to their titles, these paintings have the impact of billboards. Glasco has something to say—and plenty of lung-power. (Viviano, to March 8.)

—J. F.

MARY BRUCE SHARON: This Kentucky lady began to paint only a few years ago, when she was over 70. Recording scenes from her childhood with almost unbelievable memory for details, she presents a family album that combines the charm of unsophisticated

children's drawings with an antiquarian's interest in modes, manners and furnishings of the 19th-century south.

The artist's desire to display all details prompts her to paint a table in bird's-eye view, with everything on it carefully arranged and with objects or persons behind the table shown above it. Thus, she combines the advantages of the map with those of the picture. (Wellons, Mar. 3-15.)—M. Z.

EMIL GANSO: The late Emil Ganso worshipped women. He could handle other subjects—portrait, still-life and landscape—but it is to his studies of women, and especially to his drawings of women that one must look for the essence of his art.

The women in Ganso's drawings are never anonymous types, never models. They are individuals, each possessed of a distinctive personality, which for Ganso was expressed in the lines, convexities and concavities of the body. Ganso's eye missed nothing. He felt passionately and whatever he saw and felt, he transmitted with extraordinary sensitivity and intensity. A realistic artist certainly; an unabashedly sensuous man—but not a naturalistic artist for he recorded only what was essential to the truths he saw and sensed. And there is nothing prurient about Ganso's work; he had a vocation.

The passion and earnestness underlying this work is expressed in line as varied as the subjects. Sometimes line flows as lazily as oil; sometimes it is taut, nervous, delicate as a breath—or brutally choppy. In each drawing which comes off—and a great many of them do—line and shading are subtly adjusted to the characteristics of the subject, and to the particular affective tone of the work. Ganso's best drawings are as harmonious, as unitary, as the drawings of the other great masters of the nude—Ingres, Boucher, Renoir, Maillol and Picasso.

Naturally when Ganso painted a nude he had the same power of observation



Square in Palaiseau

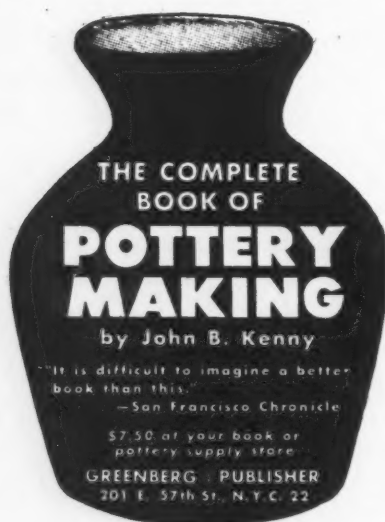
NEW PAINTINGS BY
JACQUES

ZUCKER

Through March 8

MILCH GALLERIES

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NEW YORK 22, N. Y.



and the same hunger to possess his subject, in the work of art, that he had when drawing. But some men are graphic artists first. Though expertly painted and fresh in coloring, compared with the drawings (and the powerful etchings) the oils seem rather sentimental and photographic. It was when he had to make his statement with limited means, with paper and pencil, that Ganso accomplished most—enough to make him one of the greater draftsmen. (Ganso, to Mar. 15.)—J. F.

RENAISSANCE IN INDONESIA: Kipling to the contrary, East and West do meet in the Indonesian art renaissance that parallels the country's new political and economic independence. Previous to World War II, some young painters had begun to merge their ancient artistic culture with Western ideology. Now all such artists have been organized into a definite group, encouraged and assisted by governmental recognition. The old tabu on figure representation—widespread throughout the Orient because of Islamic prohibition—has been ignored in this new form of artistic expression. Moreover, emphasis on oil painting is a recent development. The two currents of ancient and contemporary cultures may be recognized in much of the work, not opposing but complementing each other.

In the present show, *Dyak Wedding* by Emiria Sunassa shows a row of dusky, ably modeled figures standing in a brilliant, red wagon against an equally vivid background. Here is a present day interpretation of ancient customs. Sodjoyono's *Children Playing* displays knowledge of both form and gesture. Subtle patterning of light and shadow sustains the panoramic *Village Fair* by Hendra. Paintings by Otto Djaya and Agua Dyjaya imaginatively present old myths in modern terms. (Heller, to Mar. 15.)—M. B.

THEODOROS STAMOS: The paintings Stamos exhibits this season have a new vigor and austerity, a sense of structure, a substantiality not always present in earlier work. This is achieved with black—with a few sweeping strokes of black cutting across areas of smoky color. For some time Stamos has produced effects which resemble fog and

mist in Chinese watercolors. He now uses black much as the Chinese did in their brush drawings.

Sometimes a door frame, a window, a tree or a distant range of hills is suggested. But it is mood, not subject, which is important here, and the elusively suggestive lines serve to focus the mood and provide it with a setting. Stamos is most evocative when he organizes his painting rhythmically or symmetrically, as in the fine *Tea House* and *Good Friday* series. In these, intangible impressions seem to become concrete. The effect is rather mysterious—but then that is the effect of good poetry, too. (Parsons, to Mar. 8.)—J. F.

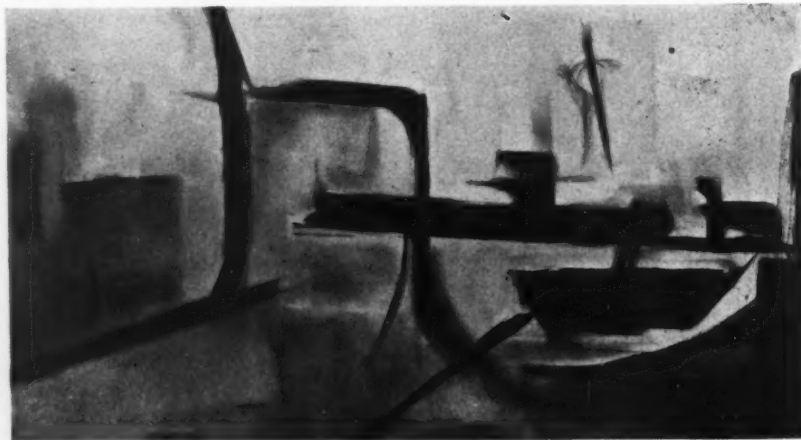
AGNA ENTERS: For a Proust addict, such as the writer, it is gratifying to find that Miss Enters continues to present scenes suggested by "Remembrance of Things Past." Her imaginative evocation of events and persons from that famous sequence not only possesses a verisimilitude of period décor and costume, but also an aura of past life and living. In *Odette and Swann*, the figures placed in the ornate crimson setting of her room, with Odette seated languidly in a highbacked chair and Swann on a low seat gazing fondly at her, there is a vivid summing up of their early relations. *Rachel Reciting At Princesse de Guermantes*, the actress attitudinizing, the fashionable audience agape with admiration, is both satire and comedy of high life. (Newhouse, to Mar. 8.)—M. B.

ANDRÉE RUELLAN: Several years have passed since Andrée Ruellan's last solo show. In the meantime she has been collecting prizes and awards, including a Guggenheim Fellowship and a grant from the American Academy.

In her paintings of the last few years she maintains a consistently high standard of technique. Composition is reasoned; tonal gradations are carefully adjusted, and there is a marked feeling for tactile values. Subdued colors and a melancholy, almost shadowless light—these are characteristics of her work. Still-lifes, dilapidated buildings, quasi-magical personages like a blind accordionist with white birds gathered around him—whatever the subject, Miss Ruellan conveys a romantic feeling of

[Continued on page 22]

THEODOROS STAMOS: *Tea House*



The Art Digest

Cancer
Strikes
1 in 5

GIVE
TO CONQUER
CANCER



AMERICAN
CANCER
SOCIETY

BOOKS

Safe and Sane

"*Twentieth Century Painting, 1900-1950*," by *Hugo Munsterberg*. New York: Philosophical Library, 1951. 102 pp., 50 ill., 1 color plate. \$5.00.

To the long list of books devoted to the story of art in this century must now be added Hugo Munsterberg's modest and concise survey covering the period from 1900 to 1950. Writing from a historical viewpoint in terms that are simple and unpretentious, Mr. Munsterberg has provided us with an introduction aimed primarily, it would seem, at the layman. Beginning with two chapters on Picasso and Matisse, the author continues with discussions of abstraction, expressionism and surrealism, and concludes with a section on modern painting in America, which is devoted to the contributions of Marin, Tamayo, Feininger, Davis, Hartley, Levine, Orozco, Shahn, Graves and Weber.

Mr. Munsterberg is at his best in the chapter on expressionism, a tradition toward which he is most sympathetic. When writing of Nolde or Rouault or Beckmann his insight becomes more acute and his treatment is more persuasive; when dealing with Picasso or Matisse he is more obvious, and all that he says has been said just as well by other writers in other books.

The reader will find nothing startling or controversial here—in fact, virtually the only point open to question is the author's assertion that Feininger is "the most distinguished exponent of abstract painting in America." What of Hofmann, Rattner, Knaths or Stuart Davis?

In any case, the author, who is an associate professor of fine arts at Michigan State College, has produced a readable and unaffected summary of some of the main aspects of contemporary painting and the major artists representative of the various schools of expression. Within the limits he has set himself, Mr. Munsterberg has succeeded in writing a brief introductory work, safe and sane in every respect, that should engage the interest of the layman and offer him a good starting point for further reading.—EDWARD BETTS.

BOOKS RECEIVED

THE DADA PAINTERS AND POETS, edited by Robert Motherwell. (New York: Wittenborn, Schultz, Inc., \$15. 432 pages, 147 illustrations. Documents of Modern Art Series, Vol. 8.) A comprehensive anthology of essays and documents issued during the spectacular Dada era, roughly from 1912-1922. Introduction by Robert Motherwell traces history and personages of the movement. Text consists of fragments, essays and manifestoes by artists, among them Arp, Breton, Buffet-Picabia, Huelsenbeck, Satie, Schwitters, Tzara and Vaché.

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PAINTINGS

DRAWINGS—PRINTS

57th Street in Review

[Continued from page 20]

desolation and a sense of something uncanny. She is, in fact, a surrealist operating along the frontiers of the unconscious and achieving her effects without the use of monstrous props. (Kraushaar, to Mar. 15.)—J. F.

MORTON GROSSMAN: An exhibition of watercolors by this artist reveals a variety of esthetic impulses and correspondingly diverse handling. Freedom of brushwork and effective breaking up of light and color planes are apparent in all the work. In some of the paintings, deliberately thin washes allow the textures of the heavy papers to appear, giving added interest to designs. The flooding of color, one rich tone melting into another, cut by sharp linear patterns, frequently produces brilliant effects.

Another phase of Grossman's work is a realistic depiction of forms given vitality by abstract patterns of color above and behind them. (Ferargil, to Mar. 2.)—M. B.

LARGE PRINTS: Daumier's print connoisseur would be startled by this large group of large prints. Dimension lends new qualities to graphic art—new space, new sweep, and new conceptions.

For example, among the most striking prints are Arthur Deshaie's long, scroll-like stencil offsets. All based on Chinese themes, these huge sheets are composed of collage-like, colorful forms imposed on great white grounds. In their rhythmic peregrination over endless white space, these gay shapes—suggestive of bells, fans, lanterns and Chinese characters—become mural.

The mural feeling is also conveyed by Louis Schanker's playful horizontal woodcuts in which infinitely simplified white-line figures cavort on dark grounds. Adolph Gottlieb's *Pictograph*, a linocut of flowing line and smiling images; Archipenko's elegant silkscreen and lithograph version of a nude; and Boris Margo's interstellar *Magnetic Magic* all have graphic qualities impossible to capture on small surfaces. (Contemporaries, to Mar. 18.)—D. A.

NEWELL, NEVELSON, MATHES:

Work presented in this recent three-man show differed not only in the media used by the artists, but also in the character of their visualizations.

Harry Mathes, in his watercolors, showed more or less naturalistic landscapes. Louise Nevelson makes cartoon-like all-in-one-line drawings of animals. Roy Newell paints abstract oils, with a kaleidoscopic fragmentation of colors that has musical qualities. (Gallery 99.)—M. Z.

PAUL FIENE: Included in this memorial exhibition are characteristic examples of Paul Fiene's sculpture in various materials. Dating from 1926 to 1949, his portraits, figures and animals show an ever increasing concern with essential form which he emphasized by means of stylization.

In his last years Fiene carved a number of massive birds, fish, cats and snails in marble or granite. Monumentally conceived, there is something

rather cosmic about these stylized snails and pelicans. Much more impressive are the realistic heads of Kenneth Hayes Miller, Grant Wood, Hermon More and others. Fiene was an unusually perceptive portraitist. He could capture personality in the delicately exact curve of a lip, the carefully modeled bridge of a nose, the set of the eyebrows. One of Fiene's best works is a granite head, dated 1947, in which subtly indicated planes, and massive stylization are combined. One remembers similar Egyptian and Indian Buddhist heads. (Sculpture Center, to March 21.)—J. F.

LEVITAN and MOORE: Two artists are holding their first showings at this gallery. Sculpture by Levitan, chiefly in wood, evidences his feeling for this medium, but also shows that he is not controlled by it. He allows the grain to appear decoratively in *Enrapture*, for example, but never suggests that the particular character of the material is responsible for the final design.

Paintings by David Moore are abstractions that often lack coherence, and again make impression through their play of forms and color. *Coronation*, though somewhat waveringly presented, does convey the "pomp and circumstance" of its title. Moore's prints in varied mediums are excellent, showing ability to meet imaginative conceptions. (Artists', to Mar. 13.)—M. B.

ALEXANDER BROOK: Some of the oils in Alexander Brook's current exhibition might be classified as romantic realist and some as surrealist. There are softly toned portraits; a study of two children asleep on a shimmering expanse of light grey; and a beautifully painted, relatively classic still-life, *The Shelf*. Serene thoughts, all of these—but Brook has his dark thoughts too. In *Irresistible Landscape* two figures—a hunter and a child—are seen in a bleak wasteland. Is the hunter aiming at a low-flying bird or at the child? The child seems apprehensive too.

Surrealism appears in paintings of rusty pieces of scrap iron, isolated and enshrined, like strange ikons.

Also included are several vigorous pencil sketches of girls at the beach. They dress strangely at Sag Harbor. (Knoedler, to March 15.)—J. F.

HENRY NORDHAUSEN: This artist presents the harvest of a recent trip to Italy. Sunny towns, prosperous fields and basking hilltop castles are the subjects of his deftly executed watercolors and tempera paintings. A few bambini lack the sureness and solid style of the landscapes. (Grand Central, Mar. 4 to 15.)—M. Z.

LERMAN, PLOTNICK, PROTAS: Ruth Lerman is an abstract expressionist. There are neither patterns nor images in her paintings—only texture and violent color. A choppy ocean or a stream of lava might present similar surfaces.

Samuel Plotnick shows small portraits, interiors and still-lives in encaustic. In style these derive from Rouault and Van Gogh. In *Dream Interior* a kind of Byzantine sumptuousness is suggested.

[Continued on page 25]

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(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

American Watercolor Society 85th Annual, New York, N. Y.

- Wyeth, Andrew, gold medal
- Smith, William A., silver medal
- Gonzalez, Xavier, \$300
- *Ripley, A. Lassell, \$300
- *Whitaker, Frederic, \$300
- *Gaertner, Carl, \$250
- *Browne, Syd, \$250
- *Christiana, Edward, \$200
- *Delbow, Julius, \$175
- *Pitz, Henry, \$150
- *Wilhelm, Roy E., \$100
- *Turner, Edward, \$100
- Gramatky, Hardie, \$100
- Wilson, Harriet, \$100
- Samerjan, George, \$100
- Crocker, Dick, hon. mention
- Paddock, Josephine, hon. mention

Bradley University 2nd Print Annual, Peoria, Ill.

- *Antreasian, Garo, col. litho., \$35
- *Black, Wendell, drypt., \$25
- *Bradford, Howard, serier., \$20
- *Day, Worden, col. woodc., \$40
- *Haseltine, Jane W., woodc., \$20
- *Huck, Robert, woodc., \$30
- *Lasansky, Mauricio, intaglio, \$80
- *Pierce, Leona, col. woodc., \$30
- *Schrage, Karl, engr. & etching, \$35
- *Steward, Donn, col. intaglio, \$35

Iowa Artists 4th Annual, Des Moines

Professional class:

- Lechay, James, oil, \$100
- Bradshaw, Glenn R., oil, hon. mention
- Cone, Marvin, oil, hon. mention
- Edie, Stuart, oil, hon. mention
- Gadbois, Robert, w.c., \$35
- Kohls, Verne, w.c., hon. mention
- Smith, Jack O., w.c., hon. mention
- Lasansky, Mauricio, intaglio, \$20
- Smith, Jack O., intaglio, hon. mention
- Smith, Paul R., pen & ink, hon. mention
- Kohls, Verne, sculp., \$40
- Albrizio, Humbert, sculp., hon. mention
- Bolinsky, John A., sculp., hon. mention
- Smith, Jack O., sculp., hon. mention
- *Wyman, William, ceramics, \$25 & hon. mention
- *Von Neumann, Robert, silver work, \$32

Amateur class:

- *Broderon, Robert, oil, \$150
- Birdwell, R., oil, \$35
- Cervene, Richard, oil, \$35
- Brady, Robert, oil, hon. mention
- *Cervene, Richard, w.c., \$150
- Brady, Robert, w.c., \$35
- Spiegel, Elmer E., w.c. hon. mention
- *Borby, Harry, intaglio, \$30
- *Richards, Jeanne, intaglio, \$20
- Hardin, Nancy B., intaglio, hon. mention
- Zweig, Herbert, intaglio, hon. mention
- Haskell, Ralph, sculp., \$100
- Goo, Benjamin, sculp., \$50
- Berwanger, Otto, sculp., hon. mention
- Held, Shirley, textile, \$40
- *Martin, Richard, textile, \$20
- Smith, Lula E., textile, hon. mention
- *Miller, Marjorie, metalwork, \$25
- Lynch, Kae, metalwork, hon. mention
- Smith, Jean, ceramics, \$40
- Platscher, J. M., ceramics, \$15
- Shriner, Rachel, ceramics, \$15

Irene Leache Memorial 10th Annual, Norfolk, Virginia

- *Jones, Allan, w.c., \$150
- *Sibley, Charles K., oil, \$100
- *Clifton, Jack W., oil, prize
- Garson, Ann, oil, hon. mention
- Gillett, Winifred B., oil, hon. mention
- Manasse, Marianne, oil, hon. mention
- Moore, Iva, oil, hon. mention
- Moose, Philip A., encaustic, hon. mention
- Smith, Jr., Arthur H., wax, hon. mention
- Trego, Laurel G., oil, hon. mention
- Walker, James A., w.c., hon. mention

Michigan Artist-Craftsmen 7th Annual, Detroit

- *Foster, John A., ceramics
- Eskanian, Ruben, hand-weaving, \$100
- Colby, Frederick, silverwork, \$50
- Wegener, Carl J., metalwork, \$50
- Diebboll, Robert H., ceramics, \$50
- Pack, Greta, jewelry, \$50
- Lind, Joy, textiles, \$50
- Slusarski, Peter A., ceramics, \$50
- McVey, Leza, ceramic sculp., \$50
- Vosburg, Carolyn, textile, prize

[Continued on next page]

Oils and Watercolors

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Gonzalez, Xavier, 1st award
Baum, Walter E., 2nd award
Kautzky, Ted, 3rd award

**Norfolk Museum 10th American
Drawing Annual, Virginia**

*Dodson, Alexina, prize
*Gaertner, Jr., Carl, prize
*Di Gioia, Frank, prize
Carrington, Dillon H., hon. mention
Graves, Morris, hon. mention
Krause, Glen A., hon. mention
Lewis, Norman, hon. mention
Loggie, Helen A., hon. mention
Martin, Fletcher, hon. mention
Tchelitchev, Pavel, hon. mention

**San Francisco Art Association 71st Annual,
California**

Du Casse, Ralph, oil, \$300
Hansen, James L., sculp., \$300
Goldin, Leon, oil, \$300
Crotty, Harry, mobile, \$250
Scars, Dick, lacquer pie., \$250
Farr, Charles G., oil, \$100
Shumaker, Paul, oil, \$100
Siegrist, Louis, oil, \$100
Takehita, Natsuko, oil, \$100
Lucas, Burke, oil, \$100
Turner, Everett, sculp., \$100
Thomas, Robert C., sculp., \$100
Dunham, Helen, oil, \$100
Kent, Adaline, sculp., \$100
Rasmussen, Henry, duco, \$100
Woods, Gurdon, sculp., \$75
Novak, Stefan A., sculp., \$50
Ito, Miyoko, oil, hon. mention

Texas Crafts 4th Annual, Dallas

Travis, Betty A., pottery, \$100 grand prize
Fuchs, Rudolph, textiles, \$25
Sellors, Evaline C., ceramics, \$25
Black, Harding, ceramics, \$25
Simms, Carroll H., jewelry, \$25
Szymak, John, silverwork, \$25
Neumann, William A., wood, \$25
Roach, Mariana, bookbinding, \$25
Lawrence, Mrs. B., plastic, \$25

Auction Calendar

March 5, 8 P.M. Parke-Bernet Galleries. Old masters & other paintings, including Italian primitives, Dutch 17th-century works, English 18th-century portraits, & sporting subjects. Featured are a Titian; a Van Dyck; landscapes by Constable, Gainsborough & Rousseau; & works by Teniers the Younger & Jan Steen. From various owners. Exhibition from Mar. 1.

March 7 & 8, 1:45 P.M. Parke-Bernet Galleries. English furniture; Chinese jades; decorations & paintings. Sale includes Queen Anne walnut secretary-cabinet with mirror doors; Chippendale carved mahogany settee in Mortlake tapestry; Brussels tapestry, c. 1530. Also included in sale are two companion marine paintings by William van Diest; paintings by Morland & Ben Marshall. Property of Mrs. James H. Walker, Mrs. Leonard M. Thomas & others. Exhibition from Mar. 1.

March 12, 1:45 P.M. Parke-Bernet Galleries. Precious-stone jewelry. From estates of Elisabeth von Elverfeldt, Courtland Palmer & other owners. Exhibition from Mar. 6.

March 13, 1:45 P.M. Parke-Bernet Galleries. Medieval & Renaissance art objects & furniture; Greek, Roman & Near Eastern antiquities. Sale includes romanesque champlevé reliquary formerly in Morgan collection; dinanderie lion aquamanile; Augsburg 16th-century jeweled *poire de hennin*; Teniers tapestry, c. 1750; arms & armor 16th-19th century; Etruscan bronze mirror; Syrian, Roman & Arabic glass; Egyptian sculpture. Property of Frank L. Arnold, Otto Daskalos & others. Exhibition from Mar. 8.

March 14 & 15, 1:45 P.M. Parke-Bernet Galleries. English & French furniture & decorations. Sale includes Adam marquetry demilune commode; Georgian carved break-front bookcase; 18th-century French furniture. Among paintings are examples by Pannini, Robie, Russell, Pollard & Cosway. Property of estate of Courtland Palmer; of Mrs. Leonard M. Thomas & other owners. Exhibition from Mar. 8.

March 18 & 19, 1:45 P.M. Parke-Bernet Galleries. First editions & manuscripts of English & American authors. Sale includes first editions of works by Cooper, the Brontës, Dickens, Galsworthy, Stephens, Yeats, Darwin, Longfellow; collection of R. L. Stevenson; manuscripts of Stephens, Charlotte Brontë, Elizabeth Barrett Browning, George Eliot, Washington Irving & George Moore. From estate of Edith B. Tranter. Exhibition from Mar. 8.

March 21, 1:45 P.M. Parke-Bernet Galleries. Oriental rugs. Persian Pottery Tibetan & Arabian copper & brass. Sale includes Polonaise silver & silk woven rug; "Holbein" rug; imperial 16th-century "Damascus" rug; imperial Lahore silk carpets; gothic animal tapestry, c. 1450; 18th-century Portuguese silk needlepoint hanging; 12th-14th-century Persian pottery. Property of Quill Jones. Exhibition from Mar. 15.

March 22, 1:45 P.M. Parke-Bernet Galleries. Georgian & regency furniture & decorations. Property of Michael Comer. Exhibition from Mar. 15.

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57th Street in Review

[Continued from page 22]

The most individual of these artists is Helen Protas whose crayon and casein paintings are mordantly grotesque interpretations of life. Beauty is in the eye of the beholder, and as *The Disenchanted* suggests, a lovely lady reflected in a jaundiced eye is not so lovely: her anatomy is lopsided and her hair is stringy. For Miss Protas *Mother Nature* is an anxious cow and *Nature's Design* is based on voracity. Essentially her paintings are colored drawings, related to the work of Masson and to Japanese caricature. (Creative, to Mar. 8.)—J. F.

MARY VAN BLARCOM: Semi-abstract paintings with quiet swelling forms, modeled planes thinning at the edges and few colors make up this show. Inspired by Biblical subject matter, Miss van Blarcom frequently poses mammoth figures—sometimes arbitrarily compartmented—against turbulent, abstract grounds. Intensely emotional reactions to human existence underline most of this artist's work. (Serigraph, to Mar. 3.)—D. A.

CHARLOTTE LIVINGSTON: This artist, president of the Gotham Painters, presents summery landscapes in watercolor, done during the past year.

Technically skilled, this work also captures the charm and sunny glow of well-chosen scenes. The painter is especially successful in fresh, airy views of large expanses of water.

Many of these pictures were done at Fire Island, where Miss Livingston conducts watercolor classes in summer. (Eighth Street, to Mar. 9.)—M. Z.

MINE-OKUBO: A California painter and teacher, Mine-Okubo recently showed oils and watercolors in which overlapping "U" and "L"-shaped strokes are applied layer upon layer, across and up the canvas. In a few of Mine-Okubo's paintings, overall patternizing suggests textile design. But generally there is a central organizing principle.

In the watercolors color is light, fresh and transparent. In the oils it is much stronger and similar to that of Northwest Coast Indian art.

One of the artist's most successful paintings is entirely in black on white—a grid of vertical and horizontal ridges suggesting a modern city as seen from the air. (Levitt.)—J. F.

DAVID BURLIUK: This artist's recent exhibition included drawings—some in crayon, others in black and white—produced over a period of many years. A group done as early as 1922 during a visit to Japan; colored sketches, such as *Sta. Monica*, done in 1944; or a yachting wharf in black crayon enlivened with some brown—all betray an observing eye and a sure hand. (Burliuk.)—M. Z.

NORA HERZ: This English-born sculptress won first prize in the Village Art Center's Sixth Sculpture Show. She excels in small animal figures, combining an engaging, often humorous, sympathy for her subjects with vigorous reduction of form to the simplest terms.

[Continued on next page]

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An unusual feature of this work is its singularly effective indication of motion in spite of almost monumental compactness of the figurines. A manifest downward or forward thrust animates a little glazed *Elephant* and *Swimming Duck*, a marble *Diving Fish* and a young *May Duck* flapping its chubby wings. (Village Art Center, to Mar. 7.)—M. Z.

MARUJA PINEDO: At the Inter South American Exhibition of 1946, in which 21 nations participated, first prize was awarded to this Chilean painter, who now makes her New York debut with portraits, landscape and figure studies in oil. Sometimes reminiscent of Gauguin's more gracious effects, they are suavely brushed compositions of considerable sensuous charm. Color—shimmering flesh tones and sumptuous velvety reds—is especially appealing. (Hartert, to Mar. 15.)—J. F.

ROBERT PHILIPP: In this painter's recent work a departure is made from his usual figure and interior studies, for his present show includes some festive scenes done among Italian fisherfolk at Gloucester. Colorful and riotous as these pictures are, they seem to have overpowered their creator. Philipp's strength still appears in his interiors, which he paints with ingratiating intimacy and convincing rendering of subdued or reflected light. (AAA, to Mar. 8.)—M. Z.

MARGOT LAGOW: Two moods prevail in Miss Lagow's recent paintings. Some reflect careful study of abstract design, with emphasis on simplification and flattening of planes. Among these, the *Clown*, with its use of closely related harmonies and its structural circular forms, is best resolved.

Other oils seem inspired by the nebulous images and gentle color of Redon. (Salpeter, to Mar. 8.)—D. A.

ALFRED LESLIE: This 23-year-old painter's attack on the abstract problems of his own soul rings with colossal bravado. Rendering various inner states-of-being in a series of expressionist abstract paintings, Leslie wields an audaciously assured brush on outsized canvases. Icing-thick whites spread with a spatulate stroke, shell-pink tonalities and boldly varied blacks convolve in pulsating rhythms in these paintings.

Most indicative of Leslie's dashing aplomb is his mammoth canvas—an unlimited expanse of black relieved only by a few welt-like lines and barely visible forms in somber browns. (Tibor de Nagy.)—D. A.

PAT ERICKSON AND PUPILS: Miss Erickson paints according to theories derived from Goethe's studies on light and color, and Turner's practice supposedly based on the German polymath's *Farbenlehre*. Whereas the application of these principles to Miss Erickson's recently exhibited paintings lends them a certain fairy-like luminosity, the advisability of trying to instill such ideas into children and immature students may be questioned.

Individual differences may indeed be observed in paintings by Miss Erick-
 [Continued on page 29]

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Editorial

[Continued from page 5]

branch of American life and culture." As of February 10 they had received 608 affirmative replies, 91 expressions of approval from persons who wished their names withheld (brave souls these!) and 147 negative replies. The list of signers is worth analyzing. About a third are artists whose known conservatism does not make their appearance here surprising. About a sixth more are architects, interior decorators, etc. The other half are laymen—businessmen, lawyers, ministers, doctors, bishops, retired admirals, and members of the Century Club. It would be interesting to know how many of these laymen had actually seen the show at the Metropolitan. To send such a letter to such individuals was like asking them if they were against sin. Among the signers were practically no artists outside the academic world, or museum people, critics, scholars or well-known collectors. Museum colleagues and artists with whom I have talked tell me that they were so disgusted with the letter that they threw it in the waste basket; only a few, unfortunately, bothered to register their opinions. Evidently the same is true of most of the recipients outside the art world. So far Mr. De Lue has not seen fit to publish the names of those who voted in the negative.

It is encouraging to hear that within the Society there is growing opposition to the policy of the controlling clique. Elsewhere in this issue [see page 4] are published a strong letter of protest from the Society's First Vice President, Walker Hancock, and another letter signed by four past presidents and 18 other members. Many additional signatures to the latter protest could have been secured, but the signers wished to meet the deadlines of art magazines. It is understood that a wider protest within the Society is under way. Other art organizations are taking action: the New York Chapter of the American Institute of Architects has passed a resolution condemning the Society's letter, as did the Federation of Modern Painters and Sculptors; and similar moves are being made by the College Art Association, the American Federation of Arts, Artists Equity Association and the Sculptors Guild. There is no question that a poll of the art world as to the ethics of the Society's letter, if this should prove necessary, would show a completely different result from the Society's poll.

This recent action by the ruling clique of the Society is by no means an isolated example of its tactics. To cite only one other example, the Society was the only national art organization which refused to participate in the Committee on Government and Art, composed of representatives of the chief organizations of the art world (see ART DIGEST, November 1, 1951); and subsequently certain officers of the Society tried to sabotage the Committee's work by attacking it on similar political grounds. The control of a prominent and well-financed artists' association by such a group is a definite threat to the democracy of the art world.

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Los Angeles, California
FIRST NATIONAL PRINT ANNUAL, May 1-25. Printmakers of Southern California, Inc. Media: all. Entry fee \$1. Prizes. Jury. Entries due Mar. 31. Write University of Southern California, Fine Arts Dept.

New York, New York
CARAVAN ARTISTS WATERCOLOR SHOW, March 16-April 12. Media: watercolor, gouache and tempera. No entry fee. No entry blanks. Jury. Entries due March 6, 7, 8. Write Caravan Gallery, 132 East 65th Street.

NATIONAL ACADEMY OF DESIGN 127TH ANNUAL EXHIBITION, Mar. 27-April 13. Media: oil and sculpture (open). Graphic art, watercolor (members only). Entries due Mar. 13. Write Director, National Academy of Design, 1083 5th Ave.

VETERANS NATIONAL ART SHOW, Mar. 29-Apr. 6. American Veterans for Peace, 77 Fifth Ave. Open to veterans of all nations and all wars. Media: all. Prizes. Write Arthur Strutz, 257 7th Avenue.

Philadelphia, Pennsylvania
PRINT CLUB 29TH ANNUAL ETCHING EXHIBITION, April 4-25. Entry fee \$1 for non-members. Jury. Prizes. Entry cards due March 17. Entries due March 24. Write Print Club, 1614 Latimer St.

Washington, D. C.
WASHINGTON WATERCOLOR CLUB 55TH ANNUAL OPEN EXHIBITION, May 11-31. National Collection of Fine Arts, Washington, D.C. Media: watercolor, pastel, graphic arts, Jury. Prizes. Entry fee \$2. Entry cards due April 26. Entries due May 3. Write Lyn Egbert, 201 East Thornapple St., Chevy Chase 15, Md.

Wichita, Kansas
7TH NATIONAL DECORATIVE ARTS-CERAMICS EXHIBITION, Apr. 12-May 12. Wichita Art

Association. Media: textiles, weaving, silver-smithing, ceramics, jewelry, metalry, enamel, glass sculpture. Entry fee \$2. Prizes. Jury. Entries due Mar. 17. Write Maude Schollenberger, Wichita Art Association.

REGIONAL

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ARTISTS OF THE UPPER HUDSON 17TH REGIONAL EXHIBIT, Apr. 3-May 4. Open to artists living within 100 mile radius of Albany. Media: oil, pastel, watercolor, sculpture, Jury. Prizes. Entries due Mar. 8. Write Robert G. Wheeler, Albany Institute of History and Art, 125 Washington Avenue.

Baton Rouge, Louisiana
7TH ANNUAL STUDENT ART EXHIBITION, April 6-20. Louisiana Art Commission. Open to any person living in Louisiana and receiving art instruction at the time of the show. Media: oil, tempera, graphic, watercolor, sculpture, ceramic and craft. Jury. Entry blanks and entries due March 28. Write Louisiana Art Commission, Old State Capitol.

Bristol, Virginia
VIRGINIA INTERMONT COLLEGE 9TH ANNUAL REGIONAL, May 5-26. Open to artists of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, Georgia and District of Columbia. Media: oil, watercolor, graphics and drawing. Entry fee \$1 for paintings; \$5.00 for graphics, Jury. Prizes. Entry cards due April 14. Entries due April 21. Write Ernest Cooke, Virginia Intermont College.

Chicago, Illinois
EXHIBITION MOMENTUM 4TH ANNUAL SHOW, May 1-31. Werner's Book Store Gallery. Open to artists residing in North Dakota, South Dakota, Wisconsin, Iowa, Minnesota, Michigan, Illinois, Nebraska, Kansas, Missouri, Mississippi, Arkansas, Indiana, Ohio, Kentucky, Tennessee, Oklahoma and Louisiana. Media: all. Entry fee \$1. Jury. Write Exhibition Momentum, c/o Werner's Bookstore, 334 S. Michigan Ave.

Grand Rapids, Michigan
WESTERN MICHIGAN ARTISTS ANNUAL EXHIBITION, April 7-28. Friends of Art. Open to western Michigan residents or residents within the past five years. Media: all. Prizes. Jury.

Entry fee \$1. Entry blanks and entries due March 15. Write Grand Rapids Art Gallery.

Hartford, Connecticut
HARTFORD SOCIETY OF WOMEN PAINTERS 24TH ANNUAL EXHIBITION, April 12-May 4. Wadsworth Atheneum. Open to women artists within a 25-mile radius of Hartford. Media: oil, watercolor, tempera, sculpture. Entry fee \$3 for non-members. Entry cards. Entries due April 4. Write Mrs. Norma Sloper, High Street, Farmington.

Indianapolis, Indiana
INDIANA ARTISTS 45TH ANNUAL EXHIBITION, May 4-June 1. Open to present or former residents of Indiana. Media: oil, watercolor, tempera, pastel and sculpture. Prizes. Jury. Entry fee \$2. Entry cards due April 7. Entries due April 16. Write Wilbur D. Peat, John Herron Art Institute, Pennsylvania & 16th St.

Louisville, Kentucky
KENTUCKY-SOUTHERN INDIANA 25TH ANNUAL EXHIBITION, Apr. 3-30. Open to residents of Kentucky or Southern Indiana. Media: painting, sculpture and crafts. Entry fee \$2 for non-members. Prizes. Entry blanks due Mar. 10. Entries due Mar. 14. Write Art Center Association, 2111 South First Street.

Manhattan, Kansas
2ND BIENNIAL EXHIBITION OF REGIONAL PAINTINGS, March 30-April 20. Friends of Art of Kansas State College. Open to artists from Kansas and surrounding states. Media: painting. Prizes. Jury. Entry cards and entries due March 17. Write John Helm, Jr., Kansas State College.

San Antonio, Texas
NATIONAL SOCIETY OF ARTS AND LETTERS TEXAS REGIONAL CONTEST, April 1. Witte Museum. Open to artists 18-30. Media: all. Entry fee \$3. Jury for National Contest, Corcoran Gallery. Entry cards and entries due April 1. Write Amy Freeman Lee, 127 Canterbury Hill, San Antonio Texas

Springfield, Missouri
SPRINGFIELD ART MUSEUM 22ND ANNUAL EXHIBIT, March 31-April 30. Open to artists living in Arkansas, Iowa, Kansas, Missouri, Nebraska and Oklahoma. Media: painting, sculpture, print, drawing, ceramic and craftwork. Jury. Prizes. Write museum.

White Plains, New York
HUDSON VALLEY ART ASSOCIATION ANNUAL EXHIBITION, May 4-11. County Center. Open to residents of the Hudson River Valley. Media: oil, watercolor, sculpture. Prizes. Entries due April 29. Write Mrs. E. W. Brandes, 48 Parkaway North, Yonkers.

COMPETITIONS AND SCHOLARSHIPS

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PULITZER TRAVELING SCHOLARSHIP. American art students between 15 and 30 years enrolled in any accredited art school are eligible for this \$1,500 scholarship. Candidate must submit for jury consideration a representative group of their works in one medium only. Entry blanks due April 7, entries due April 28. Write Vernon Porter, Director, National Academy of Design, 1083 5th Avenue.

Hempstead, Long Island
FINE ARTS SCHOLARSHIP. Hofstra College offers a \$250 scholarship to Long Island high school seniors in art. Applicants must submit 20 examples of their work and a personal evaluation by their art teacher. Applications due April 21. Write Dean of Admissions, Hofstra College.

Skowhegan, Maine
SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE FRESCO COMPETITION. Three \$500 fellowships for a nine-week summer session devoted to fresco painting are offered to candidates submitting designs for fresco decoration of the South Solon Free Meeting House in Solon Maine. Prizes will be awarded for preliminary designs selected by Ben Shahn, Franklin Watkins and René d'Harnoncourt. Entries due March 12. Write Skowhegan School, Room 504, 2 West 15th Street, New York 11, N. Y.

Urbana, Illinois
KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Open to majors in music, art and architecture (design or history) who are graduates of University of Illinois or similar institutions. Fellowship award of \$1,000 may be used for advanced study here or abroad. Applicants must not be more than 24 years old on June 1, 1952. Applications due May 15. Write Dean Rexford Architecture Building, University of Illinois.

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[Continued from page 26]
 son's pupils. But they all look too much like little Turners to allay the fear that natural talents may be stifled under the weight of too rigidly applied anthroposophical principles. (Barbizon-Plaza.)—M. Z.

CARAVAN GROUP: Members of this organization present a varied show of watercolors. *Two Nudes*, by M. Ranke, is broad in treatment and effectively utilizes the color contrast between a fair and a dark-skinned model. Notable are two sunny flower pieces by Catharine Ockert; Mary Yoshimoto's oriental subjects done in a personal version of traditional presentation; and blond landscapes with genuine feeling for the possibilities and limitations of watercolor, by Haim Mendelson. (Caravan, to Mar. 15.)—M. Z.

FRANK C. BENSING: Portraits by this artist appear to state the bearing and character of his subject with a straightforward completeness. Bensing overcomes the handicap to masculine portraiture—the conventionality of costume—by various devices. In the portrait of Mr. Herbert Barry, the sitter's twirl of glasses and thrust of hand to pocket lend informality to the appreciable dignity of the figure.

While taking advantage of feminine adornment, the artist has not stressed it, but has emphasized personality. (Grand Central, Vanderbilt.)—M. B.

MARTIN BLOOM: A Cooper Union alumnus and ex-pupil of Hans Hofmann, Bloom recently showed a group of drawings and watercolors. Primarily vertical patterns of tree trunks, branches and twigs gives this work a decorative, but not prettified, effect.

Bloom's studio still-lives, also included in the show, convincingly suggest relationships of light and space. (Peter Cooper.)—M. Z.

LUMEN MARTIN WINTER: Better known as a muralist, this artist shows watercolors resulting from a vacation in the Southwest. In part these are motivated by Winter's studies of the Pueblo Indians, their culture and ceremonies. Here, his mural style of broad forms and strong outline prevails.

In a group of landscapes, however, the painter is more preoccupied with light and color. (Art for Interiors, to Mar. 3.)—M. Z.

ALVENA V. SECKAR: This artist, now having her first solo show in New York, has been honored by several institutions here and abroad. Her paintings seem to rely for their appeal mostly on the story they tell. Her subjects—the Pennsylvania coal country where she grew up, the miners, homes, the ravages of strip mining and, in Europe, the worse ravages of war—all invite response from heart or mind. (Barzansky, to Mar. 15.)—M. Z.

FERNANDO PUMA: In blurbs on the catalogue of his show, Puma is described as a mystic, a critic, and a historian. But whether or not his critical theories of "texturism" or "refracted color" are sound is never demonstrated in his paintings, which reflect only haphazard conceptual organization. (Argent, to Mar. 8.)—D. A.


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The Annual Dinner is rapidly approaching. Chairman Nils Hogner states the dinner will be held at the National Arts Club, 15 Gramercy Park on the eighth of March at seven o'clock. Dress optional. Members and their friends may take advantage of the social hour at 5:30 which will give many their first opportunity to see the new headquarters and galleries and to examine the American Art Week Record Books.

Outstanding features of the evening will be: the Honor Roll citations which are given with the specific purpose of honoring outstanding artists of America; the awards to the states giving the best reports of American Art Week celebrations; the address by Dr. A. Boylan Fitz-Gerald on "Art for Man's Sake"; and the election of additional members to the National Executive Committee.

Prizes to be awarded for American Art Week celebration have been donated by the following:

Alyn Cox, A.N.A., is the artist of the painting *White Peonies*. Born in New York City, 1896, he studied at National Academy of Design and Art Student's League, at the same time working on mural paintings as assistant to his father, Kenyon Cox. Composition prize at National Academy, 1911. The amount of this prize was increased from \$60 to \$100. Won fellowship of American Academy in Rome, 1916. Resided at Academy in Rome, or with Bernard Berenson in Florence, for three years. Served in Italy as 1st Lieutenant, American Red Cross, also in Italy, 1917-18. Returned to New York in 1921 and has since executed many murals in public and private buildings.

Cox has reconstructed and restored early American murals in the Alsop House, Wesleyan University, Middletown, Conn.; also in the Unitarian Church of Hampton Falls, New Hampshire. He has painted portraits and other easel pictures, has taught figure drawing and anatomy at the Art Student's League, and has written and lectured on art.

An oil painting, *Vermont Village* is another contribution. It was painted by **David Humphreys**, who was born in Morristown, N. J., and has studied in France as well as America. He is a member of the Salmagundi Club, The Allied Artists of America, The Société Nationale des Beaux Arts. He has exhibited in the various Paris Salons, National Academy of Design, etc., and held a first one-man show in Paris at the Galerie Leon Marseille in 1936.

Humphreys has won awards at New York and the Morristown Association. He has a painting at the Museum at Canajoharie, N. Y., and now lives in Vermont.

The oil, *Afternoon on the Dunes*, another contribution, painted by **Howard B. Spencer** at Provincetown, Cape Cod, is a striking example (in masterly color and rhythmic line) of this artist's sensitive and strong interpretation of nature's moods.

Spencer is a member of many prominent art societies, has exhibited widely from coast to coast, and is especially well known for his poetic landscapes and vibrant still-life canvases.

The watercolor, *Near Estes Park, Colorado*, was painted by **J. Scott Williams, N.A.** Estes Park is in the Rocky Mountains National Park, Colorado. It is an area of splendid mountain scenery. The mountains showing in the picture are part of the Medicine Bow Range. The painting was developed from a sketch made on the spot in 1948. At that time Williams was Associate Professor of Art, College of Education, University of Wyoming.

Beside his interest in watercolors, his professional work has included illustrations, murals, stained glass and porcelain enamel in many prominent buildings. He has also been a teacher and lecturer on art, composition, design and anatomy.

FILM NOTES

A comprehensive guide to art films is scheduled to appear on the market this April. Edited by William McK. Chapman, under the auspices of The American Federation of Arts, this 1952 guide will include evaluative commentaries on more than 500 films; articles of wide interest by authorities such as Arthur Knight, Carl Fox, Perry Miller; and complete indices of films by subject, distributors and advertisers.

According to Sidney Berkowitz, board member of the AFA, the guide will be of value to museums and public institutions as well as to scholars, teachers and private groups. Articles on creative programming, augmented by descriptions and critical appraisals of each listed film, will help to stimulate interest in art film programs.

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CALENDAR OF EXHIBITIONS

AKRON, OHIO

Art Institute To Mar. 9: *Young Designers Series*; To Mar. 16: *Artists on Architecture*.

ALBANY, N. Y.

Institute of History To Mar. 30: *Artists of Upper Hudson*.

ALTOONA, PA.

Art Alliance To Mar. 21: *Framing & Hanging Pictures*.

ATTLEBORO, MASS.

Attileboro Museum To Mar. 24: *Chinese Silks*.

BALTIMORE, MD.

Museum of Art To Mar. 25: 2000 Years of Tapestry Weaving.

BEVERLY HILLS, CALIF.

Perls Gallery To Mar. 12: *Howard Warshaw*.

BIRMINGHAM, ALA.

Museum of Art To Mar. 8: *Knife, Fork & Spoon*; Mar. 9-22: *Volard Prints*; Mar. 9-Apr. 5: 44th Annual Birmingham Assoc. Show.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy Mar. 6-23: *Contemporary Berlin Artists*.

BOSTON, MASS.

Margaret Brown To Mar. 8: *Gibran*; Copley Society To Mar. 8: *Peter Pezzati*; Mar. 9-22: *Dorothy Howard*.

BOSTON, MASS.

Doll & Richards To Mar. 15: *Eliot O'Hara*.

BOSTON, MASS.

Institute To Mar. 12: *Ensor*; Museum of Fine Arts To Mar. 30: *Charles B. Hoyt Memorial*.

CHICAGO, ILL.

Art Institute To Mar. 9: 18th Century Venetian Prints; To Mar. 16: *Cézanne*; *Jade Snow Wong*.

CHICAGO, ILL.

A.E.A. To Mar. 31: Annual Exhibition & Sale.

CHICAGO, ILL.

Historical Society To Mar. 31: *Pennell; Currier & Ives*; To Sept. 30: *Healy's Ladies*.

CHARLOTTE, N. C.

Mint Museum To Mar. 17: *Gregory D. Ivy*.

CINCINNATI, OHIO

Art Museum Mar. 2nd Internat'l of Contemporary Color Lithography; *Flat & Round*.

CLEVELAND, OHIO

Museum of Art To Mar. 16: *Matise*; *Cleveland Textiles*.

COLORADO SPRINGS, COLO.

Fine Arts Center Mar.: *Lehman Collo*; *Elise Train*; *Persian Calligraphy*.

DALLAS, TEX.

Museum of Fine Arts To Mar. 9: 4th Annual Texas Crafts.

DAVENPORT, IOWA

Municipal Gallery To Mar. 23: *Grandma Moses*; To Mar. 30: 30 Leading Contemporary Artists.

DAYTON, OHIO

Art Institute To Mar. 23: *Renaissance in Colonial Mexico*.

DENVER, COLO.

Art Museum To Mar. 31: *Air, Sea & Land*; To Apr. 27: *Man at Work*.

DETROIT, MICH.

Institute To Mar. 16: *Matise Designs in Wool, Pencil & Paper*; To Mar. 30: *Michigan Artist-Craftsmen*.

EAST LANSING, MICH.

State College Art Dept. To Mar. 16: *Work in Progress*.

FORT WORTH, TEX.

McLean Gallery To Mar. 10: *Bror Utter*.

GREEN BAY, WISC.

Neville Museum To Mar. 31: 7th Annual Camera Club.

HOUSTON, TEX.

Museum of Fine Arts To Mar. 26: *Italy At Work*.

INDIANAPOLIS, IND.

Herron Art Institute To Mar. 9: *Child's World*; To Mar. 30: *American Indian as Painter*.

KEW GARDENS, N. Y.

Art Center To Mar. 30: *Paula Eliasoph*.

LAKELAND, FLA.

Florida Southern College Mar.: *Florida Internat'l Art Exhibition*.

LOUISVILLE, KY.

Speed Museum To Mar. 10: *Abstract Art in America*; To Mar. 22: *Art of Photogram*; To Mar. 24: *Paintings by Swedish Children*.

MINNEAPOLIS, MINN.

Institute To June 29: *Greek Pottery of Classical Period*; To June 27: *Chinese Gold & Silver*.

MINNEAPOLIS, MINN.

University Gallery To Mar. 17: *Archaic Form in Sculpture*; *Modern Weaving*.

WALKER ART CENTER

To Mar. 22: *California Crafts*; *Saarienen Memorial*.

NEWARK, N. J.

Newark Museum To Mar. 16: *Trends in American Painting Since 1900*.

NEW LONDON, CONN.

Lyman Allyn Museum To Mar. 9: *Thomas Hughes Ingle*.

NEW ORLEANS, LA.

Delgado Museum Mar.: *Art Association Annual Spring Jury Show*.

NORFOLK, VA.

Museum of Arts & Sciences To Mar. 16: *Dolls in Norfolk*; To Mar. 23: *Pre-Revolutionary Church Silver*; To Mar. 30: *U.S. Navy Combat Artists*; To Mar. 31: *R. Trotter*.

OAKLAND, CALIF.

Mills College To Apr. 4: *Centenary Survey*.

PASADENA, CALIF.

Art Institute To Mar. 16: *Chinese Ceremonial Costumes*.

PHILADELPHIA, PA.

Print Club To Mar. 24: 13th Annual American Color Print Society.

PITTSBURGH, PA.

Art Alliance Mar. 6-23: *Art Sacré*; Coleman To Mar. 8: *Signac*; Ellen Donovan To Mar. 15: *Tom Bostelle*.

PITTSBURGH, PA.

Academy of Fine Arts To Mar. 16: *Alice T. Roberts*; Mar. 18-30: *Raphael Sabatini*.

PITTSBURGH, PA.

Museum of Art To Mar. 30: *Vienna Treasures*.

PITTSBURGH, PA.

Carnegie Institute To Mar. 6: *Associated Artists of Pittsburgh*; To Mar. 26: *Rouault*; To Mar. 29: *Luke Swank*.

PITTSBURGH, PA.

Berkshire Museum Mar. 4-31: *David L. Strout*; *Educia H. Lincoln*.

PORTLAND, ORE.

Art Museum Mar.: *Pre-Historic Stone Sculpture*; *Charles Heaney*; *Indians of U.S. by Edward S. Curtis*.

PROVIDENCE, R. I.

R. I. School of Design To Mar. 30: *Modern Book Illustration*; *Lace*.

RICHMOND, VA.

Virginia Museum To Mar. 23: *David Payne*.

ROCKFORD, MASS.

Art Association Mar.: *Members: Oils & Watercolors*.

ROSWELL, N. M.

Roswell Museum Mar.: *Leerdam Glass*; *Currier & Ives Prints*.

SACRAMENTO, CALIF.

E. B. Crocker To Mar. 30: *John Ayres*; *Fred Dreher*; *Robert Mallory*; *Virginia Myers*.

ST. LOUIS, MO.

City Museum To Mar. 15: *"The Horse in Prints"*; To Mar. 21: *Pu-ling in St. Louis County Schools*.

SAN FRANCISCO, CALIF.

Legion of Honor Mar. 7-27: *Cranach the Elder*.

SAN FRANCISCO, CALIF.

Lucien Labaud To Mar. 19: *Stanley Fabe*; *Bette Short*; *John Maul*; *Nora Loerpabel*.

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MUSEUM OF ART

To Mar. 9: *"Show-box"*; To Mar. 23: 71st Annual.

SIoux CITY, IOWA

Art Center To Mar. 28: *Sister Mary Thomas Aquina*, Annual Student Show.

SANTA BARBARA, CALIF.

Museum of Art To Mar. 10: *Lip-chitz*.

SPRINGFIELD, MASS.

Museum of Fine Arts To Mar. 16: *Rare Etchings & Engravings*; To Mar. 23: *Artists' Guild Annual*.

G.W.V. SMITH ART MUSEUM

Mar. 9-30: *Art League Annual Jury Show*; *American Color Prints*.

SYRACUSE, N. Y.

University Mar. 6-Apr. 3: 26th Annual Associated Artists.

TULSA, OKLA.

Philbrook Art Center Mar.: *Müller, Catlin, A.A.U.W. Children's Project*.

URBANA, ILL.

University of Illinois Mar. 2-Apr. 13: 5th Annual of Contemporary American Painting.

UTICA, N. Y.

Munson-Williams-Proctor Institute To Mar. 9: *C. S. Price Memorial*; *Winslow Eaves*; *Inness*; 8 Syracuse Watercolorists.

WASHINGTON, D. C.

Barnett Aden To Mar. 31: *Theresa M. Schwartz*.

WASHINGTON, D. C.

George Washington Gallery Mar.: 3 *Generations of Howe Family*.

WOODSTOCK, N. Y.

Mollie Smith Gallery To Apr. 1: *Paintings, Drawings, Etchings & Lithographs*.

WORCESTER, MASS.

Art Museum To Mar. 9: *County Show*; To Mar. 18: *Contemporary American Wood-Engraving*; To Apr. 15: *Mazim Karolik*.

NEW YORK CITY

MUSEUMS

Brooklyn Museum (Eastern Pkwy) To Apr. 6: *History of Egyptian Writing*; To Apr. 6: *Japanese Folk Art*.

Cooper Union Museum (Cooper Sq.) To Mar. 8: *"Art in Cooper Union, Part 2."*

Metropolitan Museum (5th at 82) To Mar. 30: *Photographs by Aigel*; Mar. 3-Apr. 15: *Eduardian Paris*.

Museum of Modern Art (11W53) To Mar. 16: *Buildings by Frank Lloyd Wright*; To Mar. 23: *Work of Adults*; *Gifts of Mrs. Simon Guggenheim*; To Apr. 20: *Picasso*, *Redon*.

Museum of Natural History (CPW at 79) To Mar. 16: *"Sculpture in Time and Place"*; Mar. 8-Apr. 6: *Dr. A. Winogradow, Nature and the Primitive Arts Interpreted*.

National Academy (1083 5th at 89) To Mar. 9: *American Watercolor Society 85th Annual*.

New York Historical Society (170 CPW at 77) To July 31: *Country Houses on Manhattan Island*; *"West Point."*

Scalamandré Museum (20W55) Mar.: *"The National Shrines of Post-Revolutionary America."*

Whitney Museum (10W8) Mar. 13-May 4: 1952 Annual Show of Contemporary American Sculpture, Watercolors and Drawings.

GALLERIES

ACA (63E57) To Mar. 8: *Philip Reisman*; Mar. 10-22: *"Five Artists-Four Media."*

Amer. British (122E55) Mar. 5-21: *Grandma Moses*.

Architectural League (115E40) Mar. 4-8: *Mauvo Oittinen*.

Argent (42W57) To Mar. 8: *Fernando Puma*; Mar. 10-22: *Knickerbocker Artists*.

Artists (851 Lex. at 64) To Mar. 13: *David Moore, I. Levitan*.

A. S. L. (215W57) Mar. 3-8: *Students of Warsaw*; Mar. 10-15: *Students of Bosa, Bouché, Carroll*.

A. A. A. (711 5th at 55) To Mar. 8: *Robert Philipp*; Mar. 10-29: *8: African Art*.

Babcock (38E57) Mar. 3-22: *Lewis Daniel*.

Barbizon Plaza (101W58) To Mar. 31: *Warren Russell*.

Barzansky (664 Mad. at 61) To Mar. 15: *Alvina V. Secker*.

Borgenicht (65E57) To Mar. 15: *Peterdi*.

Burlink (119W57) Mar. 2-15: *League of Present Day Artists*.

Caravan Gallery (132E65) To Mar. 15: *Pioneer Group*.

Carlebach (937 3rd at 56) To Mar. 15: *African Art*.

Carré (712 5th at 56) Mar.: *French Paintings*.

Carstairs (11E57) Mar.: 20th Century French Artists.

Community House of Central Synagogue (35E62) To Mar. 15: *James N. Rosenberg, Landscapes of Israel*.

The Contemporaries (959 Mad.) To Mar. 18: *Large Prints*.

Contemporary Arts (106E57) Mar. 3-21: *Roger C. Holt*.

Fine Cooper (313W53) To Mar. 14: *Daniel Shapiro*.

Copain (891 1st) To Mar. 15: *Malcolm Edgar Case*.

Creative (18E57) To Mar. 8: *Plotnik, Protas, Lerman*; Mar. 10-29: *Joe Ganz*.

Delius (18E64) To Mar. 10: *Animals in Bronze*.

Downtown (32E51) To Mar. 8: *Georgia O'Keeffe*; *From Mar. 11: Shahn*.

Durlacher (11E57) To Mar. 22: *Stephen Greene*.

Egan (63E57) Mar. 3-31: *Jack Tuckor*.

Eggleston (161W57) Mar. 3-15: *Ruth F. Fuhrer*.

Eight Street (33W8) To Mar. 9: *Charlotte Livingston*.

Feigl (601 Mad. at 57) Mar.: *Contemporary Masters*.

Ferargil (63E57) Mar. 7-28: *Herbert Rymann*.

Fine Arts Associates (41E57) Mar. 3-22: *Louis Valtat*.

Freidman (20E49) Mar.: *Arthur Shillstone*.

Fried (40E68) From Feb. 25: *Duchamp Frères et Soeur*.

Gal. St. Etienne (46W57) To Mar. 15: *Spiro, Von Unruh, Lohmbruck*.

Gallery 99 (99 Macdougal St.) Mar.: *Group Show*.

Ganso (125E57) To Mar. 15: *Emil Ganso*.

Grand Central (15 Vand.) Mar. 4-15: *A. Henry Nordhausen*.

Grand Central Moderns (130E56) To Mar. 9: *Xavier Gonzales*; Mar. 11-26: *Prizewinning Pictures and Sculptures*.

Grolier (47E60) To Mar. 30: *Laurent Lavoitier*.

Hacker (24W58) Mar. 4-29: *Jean Lurcat*.

Hammer (51E57) Mar. 11-29: *Luigi Corbellini*.

Hartert (22E58) To Mar. 15: *Marijo Pinedo*.

Heller (108E57) To Mar. 15: *Renaissance in Indonesia*.

Hewitt (18E69) Mar. 10-29: *"New Realists"*.

Hugo (26E55) Mar. 4-22: *Richard Hunter*.

Iolas (46E57) To Mar. 15: *Fazzini*.

Kennedy (785 5th) Mar.: *Prints*.

Kleemann (65E57) Mar.: *"Modern French"*.

Knoedler (14E57) To Mar. 15: *Alexander Brook*.

Kootz (600 Mad. at 58) To Mar. 8: *Baziotte*; Mar. 11-29: *Hare*.

Kottler (33W58) Group.

Kraushaar (32E57) To Mar. 15: *Andrée Ruellan*.

Levitt (559 Mad. at 56) Mar. 10-31: *John Haley*.

Macbeth (11E57) Mar.: *Group*.

Matise (41E57) Mar.: *French Modern Paintings*.

Midtown (17E57) Mar.: *Paintings, Sculpture & Drawings of the Nude*.

Milch (55E57) To Mar. 10: *Jacques Zucker*.

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